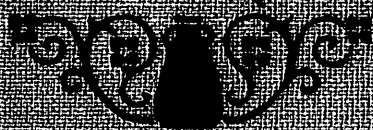


The
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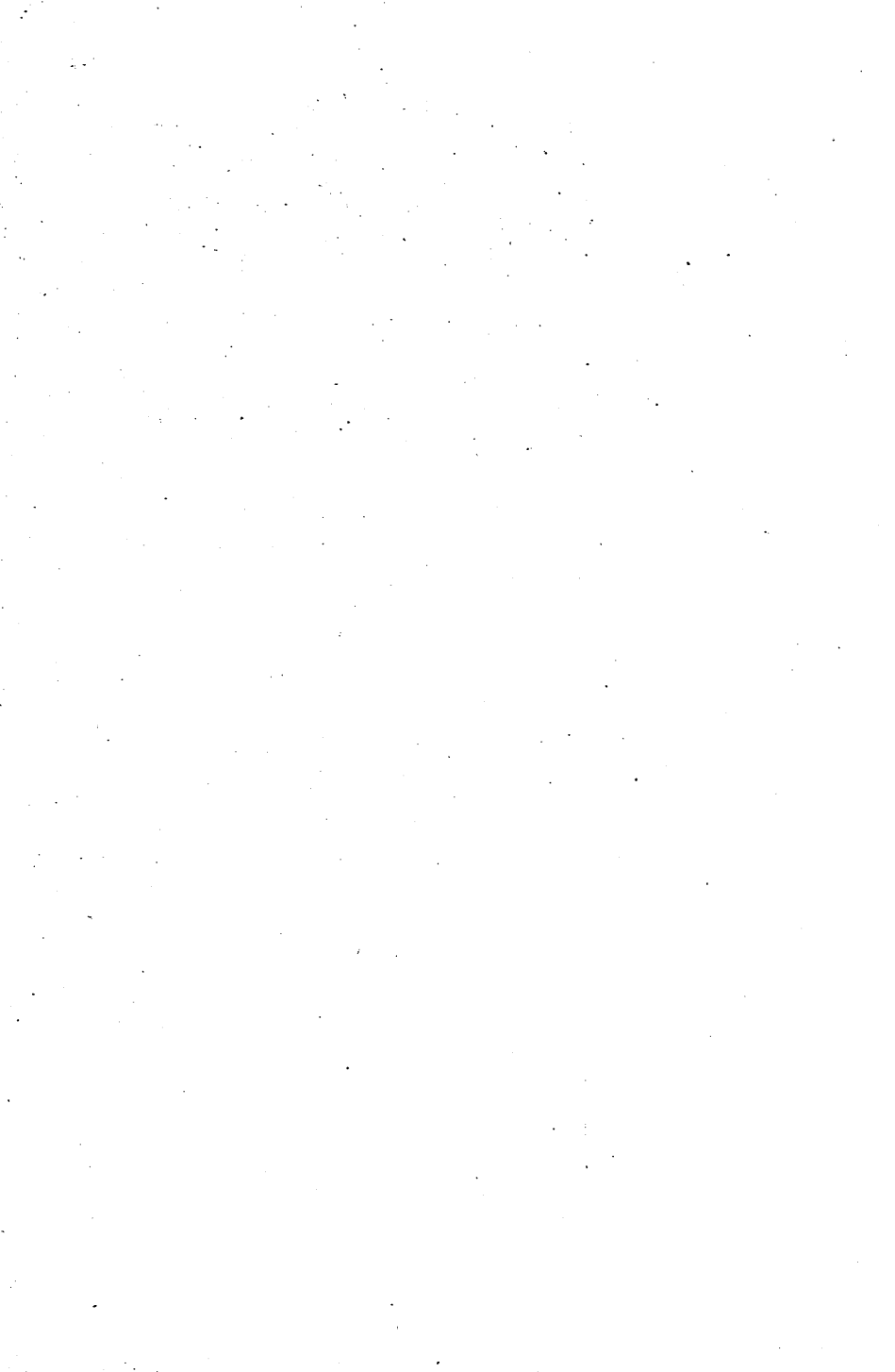
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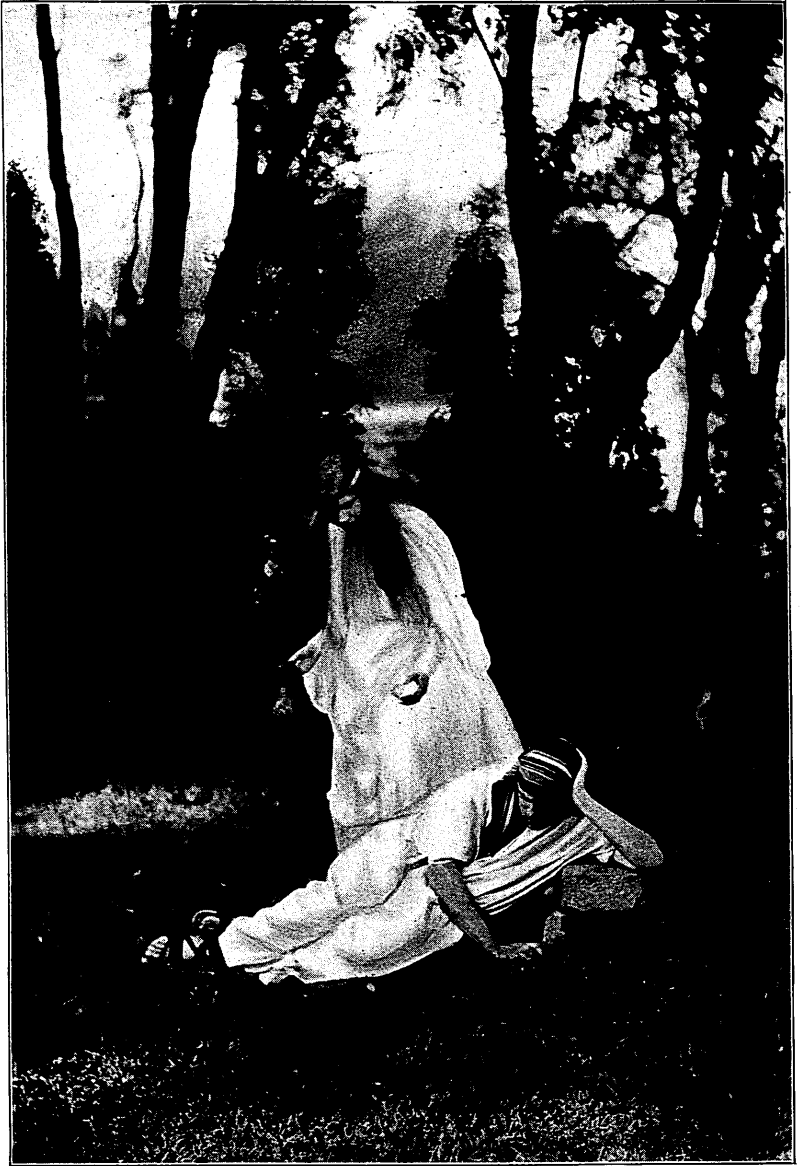
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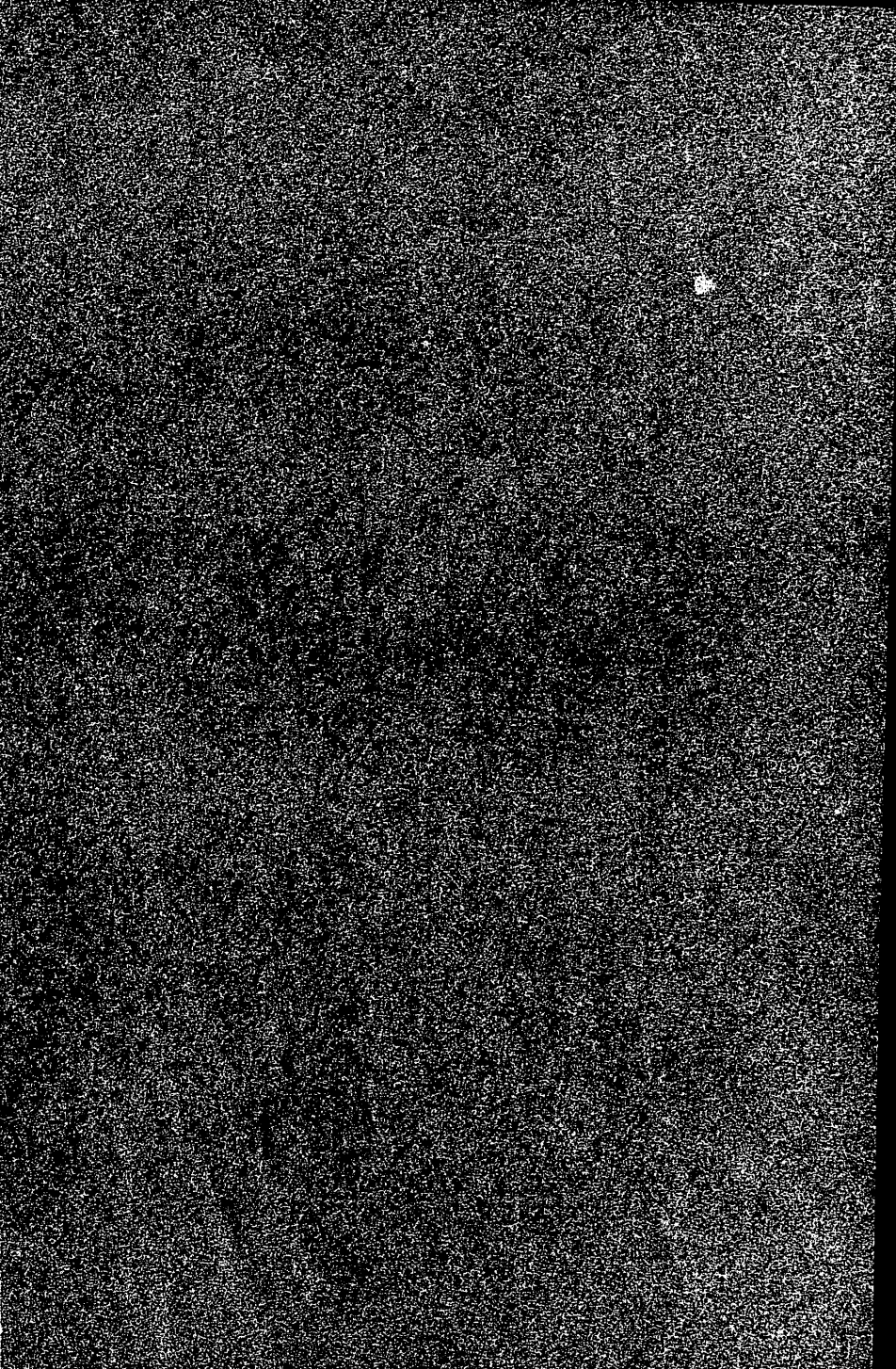




**THE
WOOING OF REBEKAH
AND OTHER BIBLE PLAYS**



Behold, an angel touched Elijah and said unto him, "Arise and eat"





THE WOOFING OF REBEKAH

AND OTHER BIBLE PLAYS

A NEW METHOD OF DRAMATIZATION

BY

ROSAMOND KIMBALL

AUTHOR OF "THE COMING OF THE MAYFLOWER," "YOU AND I AND JOAN,"
"AMERICA'S DAUGHTER," AND OTHER PLAYS AND PAGEANTS

NEW YORK
CHARLES SCRIBNER'S SONS
1925

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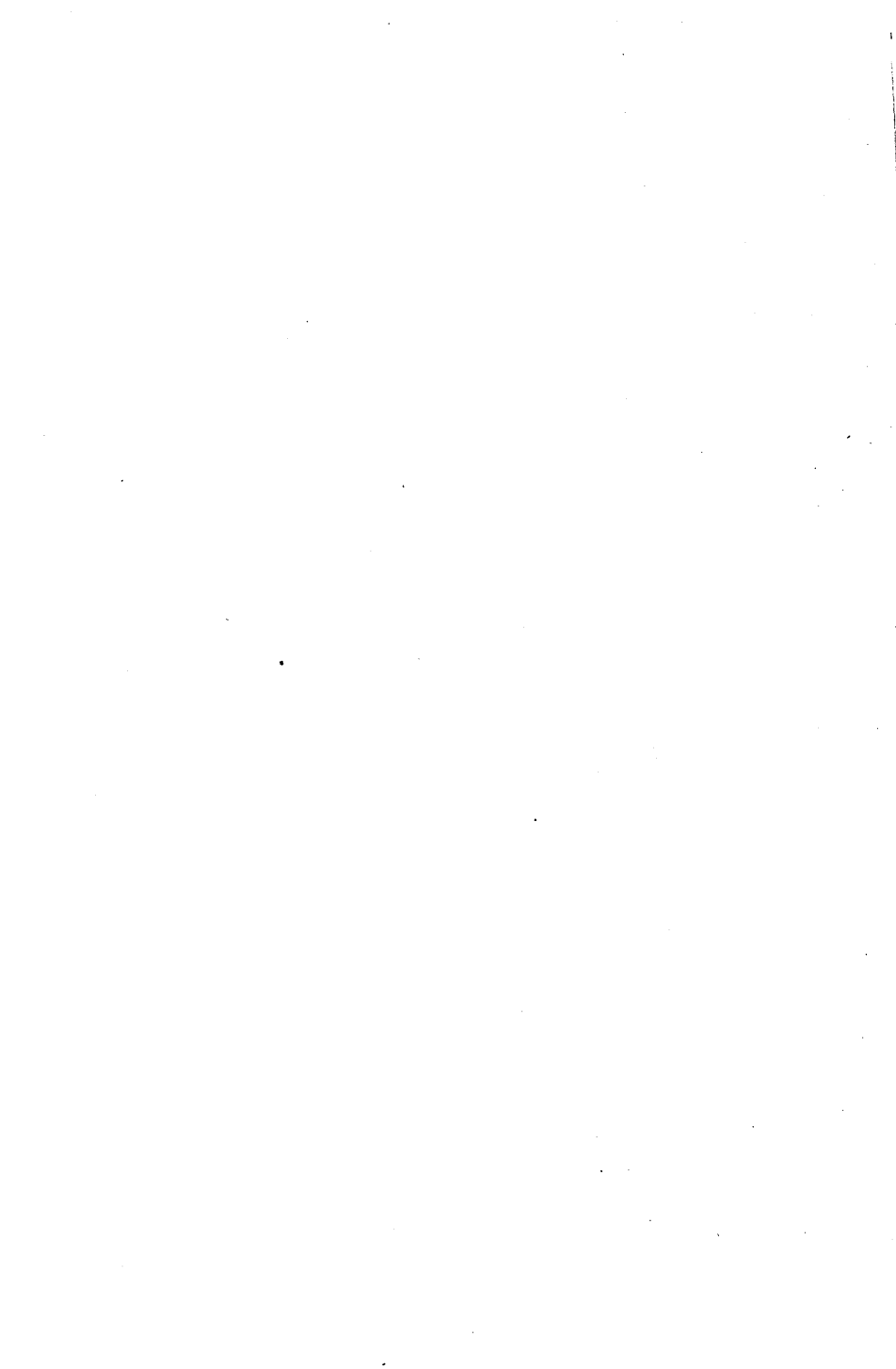
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To

**MY FATHER AND MY MOTHER AND
A BELOVED TEACHER**

**YOU WHO WOVE INTO MY SPIRIT THE BIBLE'S JOY AND WONDER FROM THE
VERY OUTSET OF ITS PILGRIMAGE UPON THE EARTH**

I DEDICATE THIS BOOK



PREFACE

In teaching the Bible in our Sunday Schools the method is primarily intellectual. We use the senses of hearing and sight, by reading the Bible to the children and showing them pictures of the stories. But except in rare cases where a gifted teacher has been able to make it live for them through the power of her own spirit, our children seldom *experience* the Bible in any vital way. They think about it, rather than *feel* it and *taste* it and delight in it.

The purpose of this book is to enable young people to *live out* the Bible, thus transforming it from an intellectual experience into a *life* experience. The stories here dramatized differ, however, from other Bible plays, for these are not rewritten by the dramatist but follow the text of the Bible itself. The cost of production is slight, as simplicity and freedom from all artificiality is a major part of their success.

In 1916 and 1917 two of the plays in this book, "The Nativity" and "The Resurrection," were published. The immediate response which followed was evidence of the need for this work in the churches. Not only did there come letters from ministers but from other progressive spirits in many out-of-the-way communities—the wife of the superintendent of a lumber-camp 250 miles from a railroad, a ranchman in the West who wanted to wake up his small community church, and a group of Indians in Alaska giving "The Nativity" in such utter simplicity that they held up a small candle for the star. During the past ten years the other plays in this book have grown out of increasing calls to put them on in churches, settlements, reform schools, at summer conferences, and during the war in army camps and base hospitals.

Some of the plays are suitable for special church festivals—"The Nativity" as a Christmas service, "The Resur-

rection" as an Easter service, and "Samuel in the House of the Lord" as a Children's Day service. There are some that may be given effectively out of doors, perhaps for summer vesper services, as "The Wooing of Rebekah," "Jacob's Journey," "Moses in the Bulrushes," "Ruth," and "The Prodigal Son."

There are also three large groups containing a series of short plays, The Joseph Series, The David and Jonathan Series, and The Elijah and Elisha Series. Each of these are in turn divided into groups. Thus a church need not give the whole series at one time, but can produce one of the group only.

I have had in mind the possibility that a Sunday School might wish to follow a dramatic programme for a season. Suppose, for example, that it should be studying one of these topics for several months. The plays are so arranged that one or two classes could give the scenes from the first group; at the end of a month, other classes the scenes from the second group; at the end of the next month, still other classes scenes from the third group, and so on. At the close of the season's work all the classes might then repeat the whole series for the church and the community.

To the late Charles Foster Kent and to Henry A. Sherman, whose wise counsel I have had since first this book began to shape itself, and to the countless friends in many churches who have shared with me the absorbing task and the joy of producing these Bible plays, I owe a debt of deepest gratitude.

ROSAMOND KIMBALL.

September, 1925,
St. Cloud,
West Orange, N. J.

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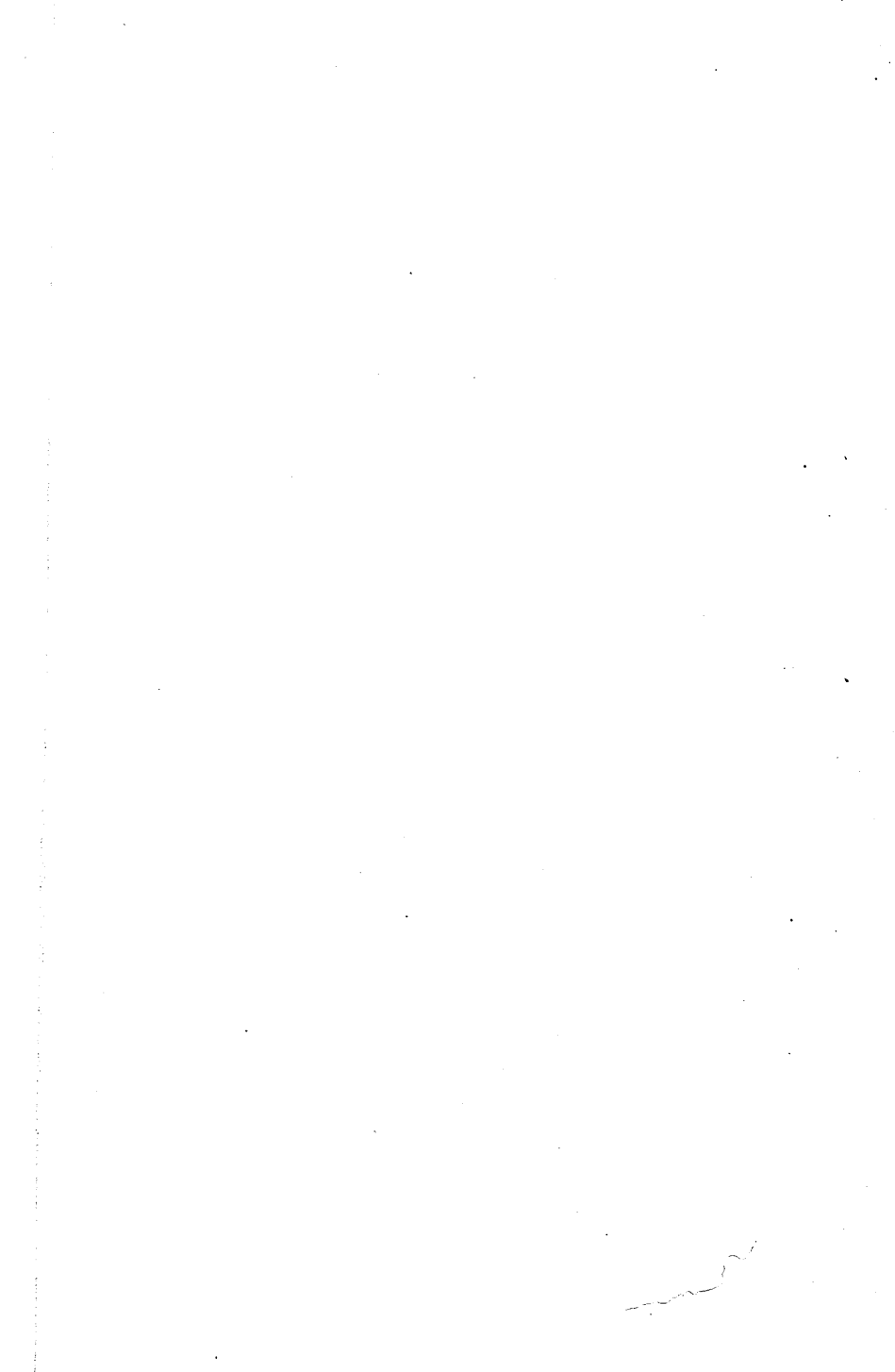
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**THE
WOOING OF REBEKAH**

AND OTHER BIBLE PLAYS



INTRODUCTION

Twelve years ago I was visiting a summer camp where a very simple and beautiful dramatization of the Bible story of Ruth was given out of doors. As the story was unfolded before us, quick visions of hidden truth and beauty seemed to flash out like new stars in a familiar sky, and with it came the realization, filled with wonder and joy, that somehow, by means of the dramatic method, hidden springs of spiritual power in the Bible were being released. So it was somewhat with the feeling of a traveler who is starting upon a journey which is to carry him into a strangely wonderful but unexplored country, that I set out to seek, with the young people of our churches, new avenues of approach to the Bible by living out the Bible stories.

The Mystery and Miracle plays which first appeared in the eleventh century and flourished throughout Europe for five hundred years were the earliest effort of the church to educate the people by turning the Bible stories into living pictures. The plays were first given in the churches themselves, the parts being taken by the clergy and the choristers. Later they were taken onto the streets and performed on movable platforms by the people of a village. By the thirteenth century, every town in England had its fraternity for the performance of Miracle and Mystery plays. The source of power of these earliest Mystery plays lay in their simplicity and sincerity of expression, and it was not until vulgarity and irreverence crept in, that their influence began to decline, but even at the time of the Reformation, Martin Luther said that they did more good and produced a deeper impression than a sermon.

This first effort at Bible dramatization, however, belongs to the past, and if we are to undertake again the delicate and difficult task of dramatizing the Bible, we cannot turn back to the methods of earlier centuries. A new technique must be found to answer the need and the hunger of our generation for truth that is vital and balanced, meeting the full demands of modern scholarship but without the loss of the spiritual and mystical elements.

It must be emphasized at the outset, that the plays in this volume are not Bible plays in the generally accepted meaning of that term. The Bible stories as they are here dramatized have not been rewritten; that is they do not substitute the words of the dramatist in place of the Bible words. Another end has been held in view. The purpose in the preparation of these plays is to follow altogether and completely the Bible itself in so far as it is possible.

In order to fulfil this purpose the Bible is read as a background to the action wherever the characters themselves do not speak. In this way the story remains unaltered and flows on by means of the voice of the reader together with the action of the characters, just as the Bible itself pictures it. Where the situation seems to warrant it descriptive verses in the narrative have been changed to dialogue spoken by the characters, but this has only been done after the greatest care to keep it as close to the text and the spirit of the Bible words as possible. The Authorized Version is used for the text as the one best known and beloved by the largest number of people.

As is the clay to the sculptor or color to the artist, so the Bible is here the medium of the dramatic artist for revealing truth; but unlike any other medium of art, the Bible itself is surcharged with power, it is the *Word* pulsing with spirit and with life. The dramatic artist, therefore, who realizes the deeper spiritual forces with which he is dealing, will not approach the Bible as if it were merely literature whose dramatic elements are to be remolded into a play; he

will know that his problem is more difficult and delicate. With sandals removed from off his feet because he knows that it is holy ground, he will take the story as it stands in all its vivid simplicity and reverently clothe it with a background of music and color, while later, as director, his duty will be to keep it free from all trammels of insincere or artificial expression by allowing the Bible to quietly open the eyes and ears and the hearts of those who are living out its scenes.

In working with churches of almost every denomination, the question of the interpretation of the miraculous elements in the Bible sometimes arises. As we are dealing with the Book of Books which holds its truth alike for peoples of all types of mind, and of all creeds, I have found that the literalist, the mystic, or those of the scientific type of mind, can all meet on the common ground of the spiritual significance of the story. For example, in giving the Annunciation Story in The Nativity, there will be some who do and some who do not believe in the historicity of the Virgin Birth, but all believe profoundly in the spiritual truth lying back of the Incarnation, that the living Christ is always born in the virgin side of the soul whenever He incarnates Himself in a human life.

Likewise with the Resurrection, all can unite upon the ground of the profound truth of eternal life which the marvelous story portrays in such vivid pictures of the empty tomb, the angel visitants and the risen Christ.

I have also found that different types of mind in the same church interpret the angel visitants, who so often appear in the Bible stories, in different ways. What matter it, if some believe that the angels were indeed able to reveal themselves to men of spiritual vision, while others feel that they were images of the imagination, since it is evident that the fundamental truth back of these angel stories is that men are under the guidance of spiritual influences during their earthly lives.

The plays are arranged so that they may be given in the chancel of the church itself. In a few cases, it will not be necessary to use a curtain, but for the most part a curtain is advisable, it does not detract from the sacredness of the chancel, as some have feared until they saw it, and it makes possible the passing from scene to scene, with soft music between, without breaking the feeling of reverence which should clothe a religious service. For these are primarily dramatic *services*, not alone plays.

Out of this work of guiding and helping young people to live out the Bible stories, there has grown a conviction of certain truths that are essential to an understanding of this method of Bible work.

I. That the Bible, aside from its literary and ethical values, is a vast storehouse of spiritual power.

II. That these spiritual forces within the Bible may be released by means of the dramatic method, if the Bible text is used and acted out in all its simplicity.

III. That those who take part are touched by this spiritual power and, if the proper method of training is employed, themselves become a channel through which this power flows to those who see it.

Let me illustrate.

During the war, with the help of several groups of young people and the soldiers themselves who were in the Service, The Nativity and The Resurrection were given in army camps and base hospitals in and about New York City. We played to great gatherings of two or three thousand soldiers, of all races and creeds. Always the audience was held in rapt silence, there was an atmosphere of almost mystical worship in those great halls. Just as the rays of the sun, when focussed by glass, burn with the intensity of their heat, so the power in the Bible seemed focussed by the threefold appeal of voice, action, and the spirit of the actors, until it burned its way into the hearts of those who saw it. When the dramatic service was over, all the congregation, swept by

a deep sense of worship, would get down on their knees and unite in the Lord's prayer, then silently leave the auditorium. At the close of one service, a group of soldiers returned, saying that they were "sent by the boys to thank us and to tell us that we had given them a play that they would never forget, and would we not give them another like it soon?"

METHOD OF TRAINING

To illustrate the method of training to be used in preparing for these Bible plays and to show how the Bible reaches and unfolds the spirit of those who take part, I am reminded of three lively boys who somewhat reluctantly were urged to be the Wise Men, one Christmas time. They were awkward, flippant, and full of pranks at the first rehearsal. But the dramatic director quietly talked over the story with them, stirring their imaginations to a sense of the dignity of the three strangely wise kings who, far away in the east, had believed and dreamed of the coming of the Messiah, and had sought in their books of ancient wisdom for the signs and the time when the star should appear. How they had waited and watched from the top of their palaces in Persia perhaps, and at last, one night the star shone out from the depths of those eastern skies. And then how quickly they had gathered their most precious treasures and set out upon camels to cross the endless deserts, following wherever it might lead, until at last, they came to a tiny village among the hills of Judah and in breathless wonder entered the low door of a stable.

Our three boys must *think* themselves into the lives of these Wise Men until they can feel how they felt, when after years of waiting and days of travel, they looked upon the face of that little baby in the manger and knew that he was the Prince of Peace.

The boys will express it awkwardly at the outset, but are

cheered by the assurance of the director that it always takes time to grow into anything so big as this, and that they must go home to reread the Bible story and think it over. Then as the power of the Bible begins to lay hold of them they will grow into a simple but sincere and beautiful expression of it all.

They were reminded that it was not what they *did* but what they *felt* which was of first importance, and that, as they grew to realize the wonder and joy of the Wise Men, their bodies would unconsciously express the thoughts of their spirit. They were not *drilled* but *filled* with a sense of the sacredness and meaning of it all.

When at last The Nativity was given, after three weeks or a month of preparation, with one rehearsal a week only, to carry along the quiet unfolding growth, these same boys portrayed the spirit of the Wise Men so fully that several of the congregation said after it was over, "Where did you ever find boys like that! They reminded us of the picture of the young apostle John as he is hurrying to meet the risen Lord."

Another boy was chosen to take the part of Zacharias. At the first rehearsal he seemed almost lifeless in his lack of response. I read and talked over the story with the actors, going through the general outline of the part, but his spirit was asleep to it all. Others told me that at home as well as in church work he was unresponsive. He did, however, promise to read the whole story and learn his lines. Then we waited for the Bible to do its work with him.

There is nothing to equal in wonder the joy of seeing the Master as He touches and stirs a human soul. The director will stand aside, knowing that it is holy ground, waiting only to help as he is called upon to say a word here, or stir the imagination there. So we watched the boy, Zacharias, come awake, guiding him just a little as his spirit unfolded into wider spiritual spaces.

At the third rehearsal we talked it over as follows, "Zach-

arias, one of the most wonderful places in the story is where you have seen the vision in the temple and passed out before the curtain to tell it to the 'great multitude waiting without.' Your lips are sealed by the angel—you cannot speak—and yet you *must* tell them, somehow, that you have seen that angel, and you will carry his presence out with you from the altar.—How are you going to do it?"

Zacharias was all alive now, and it seemed as if his very spirit were speaking through half-parted lips and outstretched hands and shining eyes, as he stepped before the curtain after it had closed upon the vision in the temple. The Bible had loosed him from his prison house and he went out from that experience into a larger and happier life.

One of the angels in the Resurrection, at one time during the war, was a young girl of winning personality but lacking in deeper spiritual qualities. Her chief concern at the outset was to look pretty in her part. As she grew into the meaning of the message of eternal life which she was to give, not only to the sorrowing women and wondering disciples, but to the soldiers fresh from the battlefields of France, a change took place. And so when her time of preparation was past, she stood before the open tomb, a messenger, nor can one forget how she paused before that sea of upturned, eager faces—paused because she afterwards said—"When I saw all those soldiers, and thought of their friends left behind on the battlefields, and that I could say to them, 'He is not here, for He is *risen*'—it was so wonderful that for a moment it *just wouldn't come out!*"

At another time I saw the Bible touch and unfold the spirit of a young girl in a reform school. She was to take the part of the Angel Gabriel, and as she began to recite her lines, the power of those wonderful words descended upon her life like healing wings, "Hail, thou that art highly favored, the Lord is with thee, blessed art thou among women." Each time that she finished the message she begged to be allowed to go over the part again. It was as if she were clothing herself

in this angel character as in a beautiful garment and could not bear to lay it aside for the torn robes of her marred young life.

At first she could with difficulty express anything of its beauty or depth of meaning. Her face and voice were hard and harsh. Then to make the picture of the angel clearer for her imagination to build upon, we talked it over together. "What a wonderful being Gabriel must be!—so holy and pure and true that he could stand in the very presence of God. And he was so filled with love that it shone out all around him and clothed him in light as in a garment. Did she not feel that she could express that love and that beauty of holiness a little more in her voice as she talked so tenderly to Mary?"

Again and again she lived over the part until the work of the Great Physician, who was entering the hitherto fast closed door to touch and heal, had been completed. It was with a sense of wonder and awe that one saw the light come into her eyes, the hard lines fade, and new tenderness soften her voice. At last she drew a deep sigh as she unconsciously clasped her hands to her heart. "Ah," she said, "it makes me feel different in *here* to say it."

Thus, while taking part in these Bible plays, a girl or a boy puts on, for the time being, another character; and in so far as he feels the depth and beauty of it, is his own character molded and strengthened and the eyes of his spirit opened. No boy can stand before the Giant Goliath as the boy David and cry, "Thou cometh to me with a sword and with a spear and with a shield, but I come to thee in the name of the Lord of Hosts," without building a little of David's unconquerable courage and trust into his own life.

Nor can Elijah, lying prostrate with despair beneath the juniper tree, feel the angel's touch and hear the words, "arise and eat for the journey is too great for thee," without carrying the memory of that experience out into life with him where years after, in a moment of temptation or discouragement,

the angel message may come again to remind him that there is meat and drink at hand which will again bear him in strength "forty days and forty nights" until he has reached the Mount of God.

It will be seen by these illustrations that as the rehearsals progress those who take part are learning that their bodies are merely tools of the spirit and that what they feel will unconsciously find its expression in what they do; and that whatever does not come from the *real* part of themselves is bound to be mechanical and valueless. The director will therefore never show an actor any gesture to be *imitated*, but she will analyze the situation in order to stimulate the imagination and lead him into the feeling for it all. Especially must this be done when the boy or girl will ask, "What shall I do here?"

Let us turn for example again to the Nativity in those wonderful moments when the Annunciation Angel is giving the message to Mary. The director will explain how every Hebrew maiden, at that time, knew of the promised coming of the Messiah. But Jesus was not an uncommon name in those days, and so it was not until Gabriel said, "He shall be great and shall be called the Son of the Highest," that Mary realizes it is of the Messiah that the angel is speaking. The Maiden who is taking the part of Mary will then herself feel that this is the moment when she would wish to kneel, while before she has merely drawn back in wonder and amazement at the shining presence that has appeared before her as she looks up from her reading of the scroll of psalms. And as she kneels, would she not want to raise her head again to drink in every word of the angel? When Mary at last speaks, "Behold the handmaiden of the Lord," she must be allowed to do what the spirit directs in bowing or raising her head. Let Mary try it out by herself and decide what she feels is right to do before the next rehearsal.

The moment when Mary rises from her prayer to "go with haste into the hill country of Judah" is another difficult part

requiring analysis. The director will remind Mary that her thoughts are filled with the Angel's message and her first desire is to seek her dearest friend, Elizabeth, and share it all with her. Mary should be reminded that when our minds are filled with some wonderful memory picture, we become unaware of our immediate surroundings. So at this time Mary would rise, and holding the thought of the angel vision before her mental eyes, as if she saw the angel still before her, pass quietly and swiftly from the room. Thus as she loses herself in it all, any awkwardness of expression will vanish, she will not run from the room nor will she merely walk out. Moreover, as she holds to the vision, her eyes will naturally raise themselves a little above her surroundings, and we shall feel that she is hurrying to Elizabeth, bearing the tidings of great joy in her heart.

The director should also analyze for Joseph, the moment of his awakening from the dream of the angel's warning to flee into Egypt, somewhat as follows.—“Do you not remember that when you wake from a very vivid dream, you often feel as if the one seen in your dream was still with you? I think Joseph must have still felt the angel's presence, as he woke from his dream, don't you? He would open his eyes and slowly turn, as he sat up, as if he expected to see the angel still bending over him. Then, he would gaze out before him, pondering deeply about the dream. As the Angel's warning flashed again into his mind, he would turn to gaze into the manger at the baby Jesus, and then look up at Mary, as if he were telling her about it. She will understand and rise to gather the baby in her arms as he picks up his staff and stands protectingly beside her.” All this silent action is accompanied by soft music which helps Joseph interpret his moments of awakening.

Thus the director's suggestions should help to interpret a situation and stimulate the boy's, or girl's, imagination. He should then be allowed to express it in his own way.

ANGELS IN THE BIBLE PLAYS

In choosing those who are to take the part of Angels, I prefer girls rather than boys, because of the effect of soft hair and more sympathetic voice. It is very important for these angel parts that the voice should be considered as carefully as the actor's capacity to feel and understand the part. She must have a voice that is clear and sympathetic, and with this, the director can help her develop the deeper and tenderer tone qualities. It has been said that the timbre of a person's voice indicates his stage of spiritual development. A hard, cold voice does not come with a nature deep in its capacity for love and sympathy. Our angels must have the type of voice, that, with a little training, can express love and tenderness, and deep reverence. By using the higher tones, fullness of joy is expressed, and by lowering the voice, warning or admonition is given in darker tone colors. And in all this, the voice is lending itself sympathetically to the background of music. The average girl can soon grow into this beautiful tone expression, if she is led to *think* out, and then live the part. Finally, all the actors, but especially the angels, must be led to speak *slowly*, and to make use of the pauses between changes of thought. The pauses are most important in producing effects, but all young people must be trained to recognize their value. Let us quote from an Angel message in the Nativity to show how the pause and the voice tones should be used.

Gabriel (very tenderly) Fear not, Mary; for thou hast found favor with God. (pause) And behold (pause) thou shalt bring forth a son (pause), and shalt call his name (pause) JESUS (pause). He shall be great (pause, then rising inflection of joy) and shall be called (pause) the Son of the Highest (pause). And the Lord God shall give unto Him the throne of His Father David (pause). And He shall reign over the house of Jacob forever (pause). And of His

kingdom (very slowly, to express infinity) there shall be no end.

(A long pause as the angel takes one step toward Mary and lowers her voice to more intimate tones of love and reverence.) The Holy Ghost shall come upon thee (pause), and the power of the Highest shall overshadow Thee (pause), therefore, also that holy Thing which shall be born of thee shall be called (pause and with lower tones of deep reverence) the Son of God (pause) for with God (pause) nothing shall be impossible.

And this, from the Resurrection:—

Angel (tones deep with reverence) Fear not (pause), for I know that ye seek Jesus (pause) which was crucified (long pause). Why seek ye the LIVING (pause) among the dead (pause followed by rising inflection of joy and triumph)? He is not here (pause) for he is RISEN (pause), even as He said (pointing to the empty tomb) Come (pause) see the place where the Lord lay (pause, then very gently) Remember how He spake unto you, when He was yet in Galilee, saying (pause): The Son of Man must be delivered into the hands of sinful men (pause followed by a lowering of the tones) and be crucified (pause) and the third day (pause followed by rising inflection of triumph) rise again!"

In training the Angels, we must remind them that they have come from the heavenly world and would enter as silently as light. Let them practice entering noiselessly with the feeling that they are "as light as feathers." As they feel this, imaginatively, they will begin to express the sense of lightness in their motions. They must also stand very still as they speak, with one hand softly raised. All their motions of the head and arms must be *slow*, never quick nor jerky, in order to give the effect of a vision. But they may enter swiftly and silently, and when passing out, they do not turn to depart, but move softly backwards with arm still up-raised, as if the vision were fading. If they must pass down a flight of steps from the pulpit platform, they should turn

as they reach the steps, as a stumble or fall would at once destroy the illusion.

We have not wanted the angels to wear wings, for we have wished to hold to the Bible truth, as it describes so simply and vividly these angel visitants, not clothed with the trappings of the medieval artist's fancy, but as "messengers" from the spiritual planes of life, having reached the "full measure of a man, that is, of an angel."

LITTLE CHILDREN IN THE BIBLE PLAYS

Little children should be used in the Bible plays wherever the theme is suitable for them, as they bring with them an atmosphere which is "of the kingdom of heaven." There is no difficulty in stirring their imaginations to feel and live the parts.

In The Nativity, the shepherds in the field are often little children from five to six years old. All that is necessary is to picture to them the hills of Bethlehem at night, with the stars overhead, and tell them the story of how the angels are coming to give them the message about the little baby Jesus, as they are watching and guarding their sheep from the wild beasts. Then we enter the chancel together and seat ourselves by a "make believe" fire warming our hands and looking about to be sure that our sheep are all safe, and then we stretch out as if we were going to stay there all night.

As the children get into the feeling of it, they will tend to take the most natural positions by the fire, but if they should all sit down in the same way, a touch here or a suggestion there, that they make a little more of a semicircle,—or that "Jack doesn't look very comfortable, and he might like to lie full length with his head on his hand—so—while Bob stays as he is, cross-legged,—because, we haven't the least idea that the angels are coming to tell us what a wonderful thing has happened to-night just over the hills, and so we are settling ourselves to spend the whole night by the fire,—

and the sheep are all safe and quietly sleeping all around us."

And then you quietly repeat,—“And lo, the Angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.” The Angel has entered, as you are saying the Bible words, wearing her white robes,—and you will say,—“What do you feel like doing, little shepherds, when this wonderful angel appears before you? See! her hand is uplifted,—she is going to tell you something!—Yes, that is right, we *want* to scramble to our feet, and draw back a little too, for we are just a bit breathless at all the light and the loveliness of the angel. But we wouldn't all scramble up at once, because the child with his back to the angel would not see her as soon as the other.—Who would see the angel first?—Yes, Bob, because he was facing her, and as Bob gets to his feet Jack would see the wonder in his eyes, and perhaps turn about there on the ground to see what Bob is looking at—yes, like that—and then he would see the wonderful Angel and scramble up too,—and Gordon is also up by this time just *gazing* at the Angel. Don't forget to keep your eyes *every minute* on her face, because you have forgotten about the fire and the sheep and *everything*.”

If very little children are to remain for some time in a scene, give them something to do, thus they will keep all the unconsciousness of childhood, as they are busily occupied during the scene.

For example, when Little Samuel enters to serve in The House of The Lord, have him carry a platter of shewbread, which he knows he is to arrange in two straight rows upon a little stand beside the altar, until his Mother enters and calls to him. When he goes to bed in the last scene, he unrolls his pallet, takes off his little coat and folds it up neatly and lies down and covers himself up, just as if he were in his own room. And the soft music is playing so he need not hurry. The little son of the Widow also is given some stones and a small toy or two to play with beside his Mother's

door as the Prophet Elijah is performing the miracle of the cruse of oil.

PRACTICAL SUGGESTIONS FOR THE DIRECTOR AND HER ASSISTANTS

The Director should first meet with the church workers who are to assist her in putting on the play. At this time a Director's Assistant, a Chairman for the music, a Chairman for the costume committee, and a Chairman for the properties committee should be chosen.

THE DIRECTOR'S ASSISTANT

The Director's Assistant, with the help of the Sunday school teachers, will choose the boys and girls who are to have the privilege of taking part in the play. She will see that all the possible candidates come to the first rehearsal, and after the parts have been chosen, she will notify them of all rehearsals and be on call to assist the Director and relieve her of the many details that will arise.

THE CHAIRMAN OF THE MUSIC COMMITTEE

The Chairman of the Music Committee is often the organist or the one who has charge of the music in the Sunday school, as he must train those who are to sing the hymns and the solos, if any, which are to be used in the play or between the scenes. He will also play the soft music which is used as a background for many of the scenes. It is wise to use music with all the rehearsals after the first, as it is the greatest help in creating the atmosphere. Often a child will say, "It makes it so much easier to *feel* it and *do* it when there is music."

In some cases a little child's voice will not be strong enough to be heard even with the softest music. The Musical Director will be ever watchful never to drown out a voice and

will stop altogether when a child is speaking who could not otherwise be clearly heard.

Some of the music for the background of the scenes should be orchestral, as the storm music in *Elijah* and *Elisha*, or the semi-barbaric music in the *Pharaoh Court* scenes. Victrola records are very effective for these. There are other selections that may be too difficult for the average musician or violinist to play well. I have therefore indicated that victrola records may be used. But whenever the selection can be well rendered on the organ or piano, the record may be dispensed with.

There should be some one to stand beside the victrola and the organist with *all* the cues for the music, as it is most important that the music should come at *exactly* the time indicated.

In ordering the records be sure to state that you wish the violin or orchestral, *not* the vocal arrangement.

The following records have music used in the plays on both sides of the record, thus saving the expense of buying two.

Ave Maria, by Schubert

On the Wings of Song, by Mendelssohn

Morning, by Grieg

The Death of Ase

The Swan, by Saint-Saëns

Rubinstein's Melody in F

THE CHAIRMAN OF THE COSTUMES COMMITTEE

The church should not have to spend much money for costumes, nor should they be hired from a theatrical costumer, which is very expensive. A little ingenuity, with the addition of a few hours' search in attics, will result in wonderful discoveries. Old draperies, scarfs, couch covers, persian shawls, together with a little money spent for white cheesecloth and

red or brown or blue percaline and cambric, will result in very satisfactory costumes.

A FEW GENERAL SUGGESTIONS ABOUT COSTUMES

In making the angels' haloes, place strips of surgeons' plaster on the back of gold lacquer paper. And for an angel's or a soldier's gold or silver sandal bindings do the same, using wider surgeons' plaster for the soldier's bindings, than the angel's.

In making armor for soldiers, paint the *back* of oilcloth with silver radiator paint. It gives the effect of steel plate. A wide strip of this fastened around the body, with straps of the same over the shoulders, a short red jerkin under the armor and a helmet of painted card board, a shield of the same, silver sandal bindings bound about the legs to the knee, and a silver tipped spear makes a very effective soldier's costume. I use brown for the jerkins of the common soldiers and plainer helmets; red jerkins, a red cape hung from the shoulders, a shield, and more elaborate helmet for the officers. In the case of a King, as Saul, I use gold instead of silver for the color of the armor, and a red cape fastened to the back of the shoulders.

In general, the Bible costumes are made by draping the material in two long panels with a hole cut for the head and openings left on the sides for the arms. Long strips hung over the arms and reaching to the knee and fastened at the shoulders make sleeves for the women's costumes. Over these robes material of another color can then be draped from the left shoulder around under the right arm, allowing it to hang loosely as low as the knee, and up to the left shoulder again. Or in place of this a long head dress can be used, instead of the shorter one. Both are bound low over the brows and tightly about the head, either with a cord, or bound back and fastened with a pin.

We seldom use false hair for any character, except, at times, beards for an old man's part. But as a rule, I prefer a

younger interpretation of a part, to a "made up" old man. I never want the characters to be made up with paint as of course there are no footlights in the chancel, and anything artificial or theatrical takes away from the spirit of the service.

The Tissot Pictures are the best authority on Old Testament costumes.

THE CHAIRMAN OF THE COMMITTEE ON PROPERTIES

This Chairman will have charge of making and assembling all the properties. And she should be behind the scenes to take them on and off at the proper times. It rests with her to see that there is no confusion behind the curtain during the changing of scenes, and that all moves quietly without noise, so as to break the atmosphere which the music is holding, until the curtain parts again. She must therefore have the properties systematically arranged on both sides of the church behind screens or in the ante-rooms so that the two sides of the stage can be cleared and rearranged at the same time. She will need an assistant for this, to carry the things on and off quickly at one side while she is arranging the other side. In some of the longer plays she may need two assistants.

She will also have charge of the curtains, opening and closing them at a given signal. It is sometimes necessary to have a pin ready to fasten the curtains securely together between scenes, as there is nothing more unlovely than to have them brushed a few inches apart and see the people changing scenes within.

A FEW GENERAL SUGGESTIONS ABOUT PROPERTIES

WELLS.—In several of the Bible plays a well appears. These are made with gray building paper secured from a carpenter. It is stood up on end in a circle about three feet in diameter, and braced across the bottom and on the sides with a framework of narrow strips of wood, so that it is

light and easily carried. When it is made, mark with heavy black crayon irregular stones all over the outer surface. A picture of a well made in this way is seen in the photograph of Rebekah at the Well.

ALTARS.—several large rough stones, piled one upon the other, make effective altars of the sort that Jacob built in the Wilderness of Bethel. The more elaborate altar of the Priests of Baal in Elijah and Elisha is built with burlap bags of sand for a base and a ring of stones placed on top of them. The gold altar of the temple is made by covering a wooden box with gold lacquer paper and standing it on end.

A CAMP FIRE.—A fire is represented by placing a hand electric light, covered with red tissue paper, among a few branches of pine or hemlock. The whole can be arranged beforehand on a tray and carried in and placed upon the platform.

In general, backgrounds of greens with perhaps one or two small cedar trees is all that is necessary for the outdoor scenes. Rocky seats are made by covering boxes with brown percaline.

In planning the indoor scenes, it must be remembered that all oriental houses were extremely simple in their furnishings. An oriental rug, a small carved table with a candlestick upon it, if necessary, a couch covered with a bright drapery, an oriental curtain at the door, and a brazier or a platter against the wall will give the right effect.

For the scenes in the King's palaces, more gorgeous hangings, a throne, with perhaps a brilliantly draped screen behind it, tall candlesticks, braziers, and rugs give the atmosphere of the palace. But it is better to keep even these scenes simple, using one or two effective pieces rather than many things which gives a sense of confusion.

THE USE OF LIGHTS.—The way in which you light a scene is only second in importance to the music in creating the right atmosphere. In general we are inclined to use too brilliant lighting for scenes. But when a play is given in

a church, this error is not so likely to occur, as there are fortunately no footlights and we must depend upon the lights overhead and at the sides. Of course all the lights in the church except those close to the chancel are turned off during the play. For night or twilight effects cover the electric globes with red or dark blue crêpe paper. For soft light effects in houses, cover the globes with amber crêpe paper. Always use soft light effects and *very* soft lights for the temple scenes or wherever lights from an altar, or a branched candlestick are to be used effectively.

When an angel is about to appear, have the lights in the scene dim, and throw the light from an electric reflector upon the angel as she enters. If she moves about, let the light always cover her, as if she were "clothed in light as in a garment."

THE CHOICE OF CHARACTERS FOR THE PLAYS

At the first rehearsal the Director will talk over the play with the group of young people who have been chosen to meet with her. It is her part to picture it for them, awakening them to a sense of its beauty and the joy that is in store for them in living out a Bible story.

The characters will then be chosen, not arbitrarily, but with the assistance of the girls and boys themselves. Try out those who would like to take certain parts, having each read a few lines. Often the young people themselves will make extremely keen and impartial critics. The final choice, however, should in most cases rest with the Director, as with her knowledge that the play is not to be given for the benefit of the congregation alone, but also for the spiritual experience and growth of the actors, she must consider those who deserve it most, also those to whom it would mean a great deal to take part, and the boy or girl who needs the development of such a part at just this time.

Thus, in making her choice, the Director is not alone seeking the one who looks best in the part. In preference to a

very pretty girl, I once chose another with no distinctive external beauty. She was keeping together a tiny home in a tenement for a crippled sister and a "ne'er do well" father, and her beauty of spirit, won from a hard and sordid life, found its complete expression in her character part in the Bible. She lent to the play the rare beauty of a radiant spirit.

When the characters have been chosen, the time for rehearsals should be agreed upon. The time of preparation should not be hurried. It is a period of spiritual growth and we cannot force the unfolding of the spirit any more than we can force the opening of a flower. One or two rehearsals a week are all that are wise to have. And for plays of the length of *The Nativity* and *The Resurrection*, only four or five rehearsals are necessary. If you rehearse too much, the spontaneity is lost. It must be given just at the time when the actors have reached their full powers of expression, without having lost the freshness of interpretation.

THE READER

The Reader must be chosen for her voice quality. As the reading is done behind the scenes, it must be a voice of good carrying power with sympathetic qualities that will blend with the music and also reveal in its very tones a love of the Bible. The one who is to read when the play is given, must also read at the rehearsals in order to grow into the very close harmony that must exist between herself and the actors. It is most fortunate when the director herself is the one well fitted for the part of Reader.

The Reader must always remember that it is she who watches the action and pauses or slows down to allow the verses which she is reading to *form the background for the action*. For example, when it says, "And the Angel of the Lord appeareth unto Joseph in a dream, saying—" The Angel enters and bends over Joseph *while* the reading is going on, and speaks as soon as the voice of the Reader ceases. It

will be readily seen that if the Reader spoke and then the action, which she has described, took place, it would be very disjointed and inartistic. But the actor must never feel that he is trying to keep up with the Reader. It is her part to follow his action, allowing him to take all the time that he wants, with no sense of hurry.

Over and above all else in importance is the necessity for *all* who take part to realize that it rests with them to create an atmosphere which, like a garment of light, will clothe the whole service. They also grow to feel the joy of creating a wonderful and never-to-be-forgotten picture through which God may pour His truth into the hearts of all who see it. They are, therefore, not merely actors in a play, far more than this, for in living out the Bible, they are giving themselves to the Lord to be Messengers. Nor will they ever know what life He is healing, who He is comforting and strengthening, or what memory pictures are being stored up, deep in some heart, like Joseph's grain in Egypt, for future years of famine, while they are living out these wonderful Bible stories.

THE WOOING OF REBEKAH

CHARACTERS

ABRAHAM

ABRAHAM'S SERVANT

REBEKAH

LABAN, *the brother of* REBEKAH

BETHUEL, *the Father of* REBEKAH

REBEKAH'S MOTHER

MAIDENS AT THE WELL

TWO OR THREE SERVANTS

ISAAC, *the son of* ABRAHAM

THE WOOING OF REBEKAH

SCENE I. ABRAHAM'S TENT

SCENE II. BY A WELL OF WATER

SCENE III. A ROOM IN THE HOUSE OF BETHUEL

SCENE IV. THE SAME AS SCENE III

SCENE V. A PLACE IN THE FIELD AT EVENTIDE

The background for all these scenes may be the same, screens or draperies of some soft color, or the carved woodwork of the chancel itself. It is better, but not necessary, to have a curtain. If given out-doors no background is necessary. The well can be placed far enough at one side not to interfere with the other scenes.

A large stone jar and a box covered by an oriental shawl for a seat or an oriental rug or two will help to give the atmosphere for the interiors. The table is merely a long board covered with a linen table cloth. It is carried in by the servants and placed upon the ground. Cushions may be used for the men to recline on during the feast. Pewter plates and bowls are very effective on the table, they can be seen in the picture opposite page 34. The servants should fill the goblets from oriental jars. A large brass bowl is used in bathing the guests' feet.

A description of how to make the well is given in the introduction under "A Few General Suggestions about Properties."

MUSIC

Joy theme . . . Melody in F, by Rubinstein (Victrola).

Love theme . . . Traumerie (Reverie), by Schumann (Victrola or organ).

THE WOOING OF REBEKAH

SCENE I. ABRAHAM'S TENT

ABRAHAM is lying upon a carpet. His servant is standing at his feet.

READER: And Abraham was old and well stricken in age, and the Lord blessed Abraham in all things. And Abraham spoke unto his eldest servant of his house, that ruled over all that he had.

ABRAHAM: Put, I pray thee thy hand under my thigh, and I will make thee swear by the Lord, the God of heaven, and the God of earth, that thou shalt not take a wife unto my son of the daughters of the Canaanites, among whom I dwell. But thou shalt go unto my country, and to my kindred, and take a wife unto my son Isaac.

SERVANT: Peradventure the woman will not be willing to follow me unto this land, must I needs bring thy son again unto the land whence thou camest?

ABRAHAM: Beware thou that thou bring not my son thither again. The Lord God of heaven, who took me from my father's house, and from the land of my kindred, and who spoke unto me and swore unto me, saying, Unto thy seed will I give this land. He shall send his angel before thee, and thou shalt take a wife unto my son from thence. And if the woman will not be willing to follow thee, then thou shalt be clear from this my oath, only bring not my son thither again.

SERVANT: I put my hand under the thigh of Abraham, my master, and swear that I will faithfully perform all that he hath commanded me.

ABRAHAM: Take thou ten camels of the camels of my herd, and depart [*Lifting his hand in blessing as the servant stands with bowed head*], and may the Lord God of heaven be with thee.

The Melody in F is played between these scenes.

SCENE II. BY A WELL OF WATER

Several Maidens enter to draw water at the well.

READER: And Abraham's servant arose and went to Mesopotamia, unto the city of Nahor. And he made his camels to kneel down without the city by a well of water at the time of evening, even the time that women go out to draw water.

SERVANT [*Entering and lifting his arms and eyes to heaven. The Maidens draw back at sight of the stranger*]: O Lord God of my master Abraham, I pray thee send me good speed this day, and show kindness unto my master Abraham. Behold, I stand here by the well of water, and the daughters of the men of the city come out to draw water, and let it come to pass that the damsel to whom I shall say, Let down thy pitcher, I pray thee, that I may drink, and she shall say, Drink, and I will give thy camels drink also; let her be the one whom thou hast appointed for thy servant Isaac, and thereby shall I know that thou hast showed kindness unto my master.

Soft music, Melody in F, to the opening of Scene III.

READER: And it came to pass before he had ceased speaking that behold, Rebekah came out [*REBEKAH enters*], who was born to Bethuel, son of Milcah, the wife of Nahor, Abraham's brother, with her pitcher on her shoulder. And the damsel was very fair to look upon. And she went

down to the well, and filled her pitcher and came up.
And the servant ran to meet her.

SERVANT: Let me, I pray thee, drink a little water from thy pitcher.

REBEKAH: Drink, my lord. I will draw water for thy camels until they have done drinking.

REBEKAH *quickly lowers her pitcher from her head, fills it at the well, and passes out to give water to the camels, as the servant opens a sack and takes out the gifts.*

READER: And she hasted and emptied her pitcher into the trough, and ran again unto the well to draw water, and drew for all his camels. And the man wondering at her held his peace, to wit whether the Lord had made his journey prosperous or not. And it came to pass as the camels had done drinking, that the man took a golden earring of half a shekel weight, and the two bracelets for her hands of ten shekels weight of gold.

SERVANT: Whose daughter art thou? Tell me I pray thee.

REBEKAH: I am the daughter of Bethuel, the son of Milcah, which she bore unto Nahor.

SERVANT: Is there room in thy father's house for us to lodge in?

REBEKAH: We have both straw and provender enough and room to lodge in.

SERVANT [*Lifting one arm above his head in prayer*]: Blessed be the Lord God of my master Abraham, who hath not left destitute my master of his mercy and his truth. I being in the way, the Lord led me to the house of my master's brethren.

REBEKAH: I will run and tell them of my mother's house these things.

REBEKAH *hastily departs*. THE SERVANT *stands gazing after her*.

READER: And Rebekah had a brother and his name was Laban.

LABAN *enters with REBEKAH at left*. They pause and speak to each other.

REBEKAH: Thus spoke the man unto me. Yonder he stands by the well.

LABAN: Did the man give thee these bracelets?

REBEKAH: Yea, and the earrings also.

READER: And Laban ran unto the man unto the well.

LABAN: Come in thou blessed of the Lord. [*Embracing him and kissing him on both cheeks while REBEKAH stands apart*] Wherefore standest thou without? For I have prepared the house and room for the camels.

LABAN and THE SERVANT *pass out followed by REBEKAH*.

CURTAIN.

SCENE III. A ROOM IN THE HOUSE OF BETHUEL

Two servants carry in a long board covered with a white cloth and place it on the floor near the front.

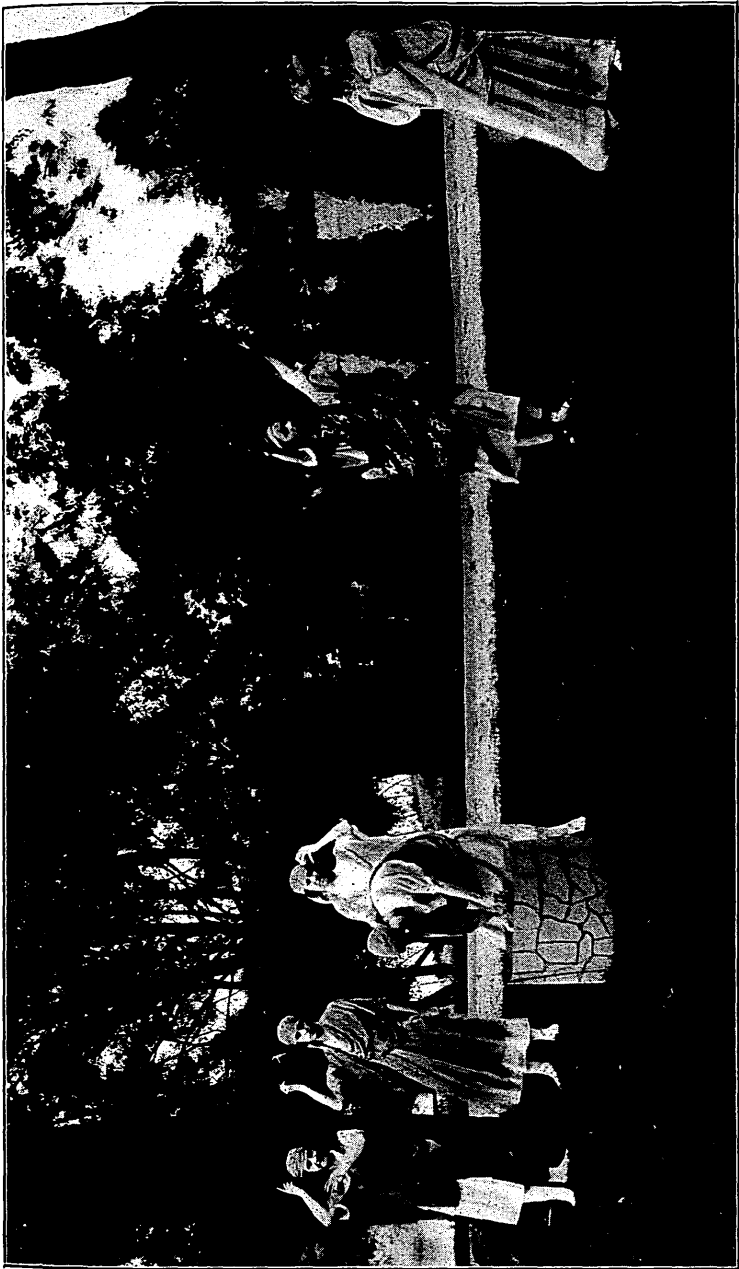
LABAN and Isaac's Servant enter. BETHUEL enters from the other side.

LABAN: Lo, here cometh Bethuel, my brother, the father of Rebekah.

BETHUEL [*Lifting a hand above his head in salutation*]: The Lord be with thee!

SERVANT [*Returning the salutation*]: The Lord be with thee!

BETHUEL [*To a servant*]: Bring water.



And Abraham's servant ran to meet Rebekah



A servant brings a basin of water and a towel; as he bathes the guest's feet REBEKAH and her MOTHER place bowls of fruit and platters upon the table.

LABAN [*To a servant*]: Ungird the camels yonder and give them straw and provender.

BETHUEL [*Going to the door and calling*]: Make haste. Bring meat and set it before our guest, that we may dine with him.

SERVANT: I will not eat until I have told my errand.

LABAN: Speak on.

SERVANT: I am Abraham's servant. The Lord hath blessed my master greatly, and he is become great. And He hath given him flocks, and herds, and silver, and gold, and menservants, and maidservants, and camels, and asses. And Sarah, my master's wife, bore a son to my master when she was old, and unto him hath he given all he hath.

And my master made me swear, saying, Thou shalt not take a wife to my son of the daughters of the Canaanites, in whose land I dwell. But thou shalt go unto my father's house, and to my kindred, and take a wife unto my son. And I said unto my master, Peradventure, the woman will not follow me. And he said unto me, The Lord, before whom I walk, will send his angel before thee, and prosper thy way, and thou shalt take a wife for my son of my kindred, and of my father's house.

And I came this way unto the well, and said, O Lord God of my master Abraham, if now thou do prosper my way which I go, Behold, I stand by the well of water, and it shall come to pass, that when the virgin cometh forth to draw water, and I say to her, Give me, I pray thee, a little water of thy pitcher to drink, and she say to me, Both drink thou, and I will also draw for thy camels, let the same be the woman whom the Lord hath appointed out for my master's son.

And before I had done speaking in mine heart, behold Rebekah came forth with her pitcher on her shoulder, and she went down unto the well, and drew water, and I said unto her, Let me drink, I pray thee. And she made haste and let down her pitcher from her shoulder, and said, Drink, and I will give thy camels drink also. And I bowed down my head and worshipped the Lord, and blessed the Lord God of my master Abraham, who had led me in the right way to take my master's brother's daughter unto his son.

And now, if ye will deal kindly and truly with my master, tell me, and if not, tell me, that I may turn to the right hand or to the left.

BETHUEL: The thing proceedeth from the Lord.

LABAN: We cannot speak unto thee bad or good.

Soft music, Melody in F, to the end of the scene.

BETHUEL [*Taking REBEKAH by the hand and leading her to the SERVANT*]: Behold, Rebekah is before thee, take her and go, and let her be thy master's son's wife, as the Lord hath spoken.

SERVANT [*Bowing to the earth*]: Now may the God of my master Abraham be praised. [*Rising*] Behold, I have jewels of silver and jewels of gold for the maiden, and raiment.

He beckons to another servant at the door. A chest is carried in. He opens it and presents the gifts.

REBEKAH: I thank thee.

REBEKAH'S MOTHER [*Examining the gifts*]: Lo, the gifts are very precious, which Abraham the father of Isaac hath sent thee!

BETHUEL: Gold and silver!

LABAN: And silks and linen from the east!

They all examine the gifts.

LABAN: Come, let us eat, for the hour is well spent.

The men seat themselves upon the floor back of the table, as the servants pour out wine and begin to serve them.

CURTAIN.

The music changes after a moment's pause between these scenes to Traumerei which is played softly throughout Scene IV.

SCENE IV. (*The same as Scene III*)

The table has been removed.

READER: And Abraham's servant tarried all night and he rose up in the morning.

LABAN and BETHUEL enter on the right. REBEKAH's mother also, bearing on her shoulder a water jug, which she places upon the ground. THE SERVANT enters on the left.

SERVANT: The Lord be with you.

He bows to LABAN and BETHUEL.

LABAN AND BETHUEL: The Lord be with thee.

SERVANT: Send me away unto my master.

REBEKAH'S MOTHER [*Starting forward*]: Ah! my daughter!

LABAN: Let the damsel abide with us a few days longer.

REBEKAH'S MOTHER [*Holding out her hands in supplication*]:
At the least ten,—after that she shall go.

SERVANT: Hinder me not, seeing that the Lord hath prospered my way. Send me away that I may go to my master.

BETHUEL: We will call the damsel and inquire of her mouth.

REBEKAH's brother goes out and returns with REBEKAH.

BETHUEL: Rebekah, my daughter, wilt thou go with this man?

REBEKAH: I will go.

MOTHER [*Turning aside*]: Ah, my daughter.

BETHUEL: So be it. [*To MOTHER*] Call her nurse, and bid her make ready for the journey.

MOTHER goes out quickly.

LABAN [*Taking her hand*]: Thou art our sister. Be thou the mother of thousands of millions and let thy seed possess the gate of those who hate them.

BETHUEL [*Laying his hand upon her head*]: The God of our fathers bless thee, my daughter, and be gracious unto thee.

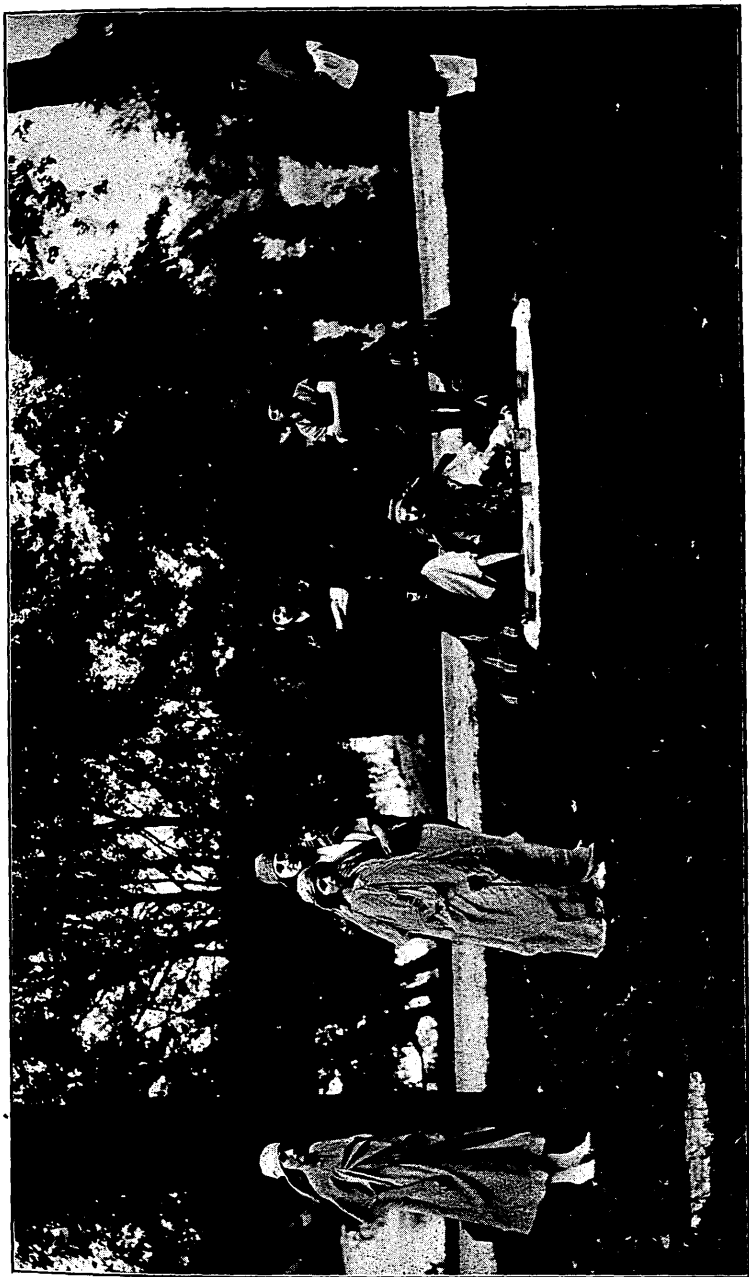
MOTHER [*Entering with REBEKAH's nurse*]: Come, my daughter, and make ready for the journey.

The women depart.

READER: And they sent away Rebekah, their sister, and her nurse, and Abraham's servant, and his men. And Rebekah arose, and her damsels, and they rode upon the camels and followed the man, and the servant took Rebekah, and went his way.

CURTAIN.

The music ceases as the curtain parts for Scene V.



And Bethuel said, "Bring meat and set it before our guest that we may dine with him"



SCENE V. A PLACE IN THE FIELD AT EVENTIDE

As the curtain parts ISAAC enters and seats himself upon a rock.

READER: And Isaac came from the way of the well Lahai-roi, for he dwelt in the south country. And Isaac went out to meditate in the field at eventide.

Soft Music, Trawmerei, as ISAAC meditates, continuing to the end of the scene.

After a pause the READER continues and ISAAC suddenly looks up, rises, shielding his eyes as he gazes toward the left.

READER: And he lifted up his eyes and saw, and behold, the camels were coming. And Rebekah lifted up her eyes, and when she saw Isaac, she lighted off the camel.

ISAAC takes a step forward, then pauses gazing in wonder at REBEKAH.

REBEKAH: What man is that, who walketh in the field?

SERVANT: It is my master.

REBEKAH [*To nurse who enters*]: Give me my veil that I may cover myself.

The nurse covers her head with a veil. ISAAC comes toward the group. The others step back, leaving REBEKAH waiting alone.

ISAAC [*Slowly approaching her in wonder and joy*]: Art thou Rebekah? the daughter of Bethuel, the sister of Laban, my father's brother?

REBEKAH [*Bowing her head*]: Yea, my Lord.

ISAAC [*Placing his hand on her head*]: Now may the Lord of heaven bless thee and me, and be gracious unto us. Come, I will bring thee to my mother Sarah's tent.

Taking her hand he leads her slowly out.

READER: And Isaac took Rebekah and she became his wife and he loved her. And Isaac was comforted after his mother's death.

CURTAIN,

JACOB'S JOURNEY

CHARACTERS

ISAAC

JACOB, ISAAC'S *son*

TWO ANGELS

THE VOICE OF THE LORD

RACHEL

LABAN, *the Father of RACHEL*

LEAH, *the sister of RACHEL*

TWO SHEPHERDS

A SERVANT OF ISAAC

JACOB'S JOURNEY

SCENE I. A FIELD

SCENE II. BETHEL, THE PLACE OF A DREAM

SCENE III. A WELL IN A FIELD

A soft curtain may form the background for these scenes. Rocks, which are not too heavy, must be selected for the stones in the field, so that Jacob will be able to set them up one upon the other to form a rough altar. His horn of oil can be made out of cardboard painted, and hung by a thong or cord across one shoulder, the horn reaching the level of his hip. Of course a real goat's horn is much better if one can be secured.

The shepherds should carry staffs or crooks, and they may have skins hung over their shoulders.

Rachel should carry an oriental jar upon her shoulder.

MUSIC

Angel Dream music . . . Morning, by Grieg, Peer Gynt Suite, Part I (Victrola).

Love theme . . . Traumerei (Reverie) by Schumann (Victrola or organ).



JACOB'S JOURNEY

SCENE I. A FIELD

ISAAC enters followed by a servant who spreads a mat for him. He lies down upon it and calls to JACOB who approaches and stands before his father as he speaks.

READER: And Isaac called Jacob, and blessed him, and charged him, and said unto him:

ISAAC: Come hither, Jacob, my son. Thou shalt not take a wife of the daughters of Canaan. Arise, go to Padan-aram, to the house of Bethuel thy mother's father; and take thee a wife from thence of the daughters of Laban, thy mother's brother. [*Lifting his arm in blessing, JACOB kneels as he lays it upon his head.*] And God Almighty bless thee, and make thee fruitful, and multiply thee, that thou mayest be a multitude of people; and give thee the blessing of Abraham, to thee and to thy seed with thee; that thou mayest inherit the land wherein thou art a stranger, which God gave unto Abraham.

READER: And Isaac sent away Jacob: and he went to Padan-aram unto Laban, son of Bethuel the Syrian, the brother of Rebekah, Jacob's and Esau's mother.

JACOB rises and departs after lifting both arms in farewell. Then ISAAC slowly rises, assisted by his servant, and goes out in the opposite direction.

JACOB'S DREAM

SCENE II. A FIELD

There are several large stones in the foreground.

During the reading JACOB enters and placing two stones for a pillow, lies down with his head upon his arm and sleeps.

READER: And Jacob went out from Beer-Sheba, and went toward Haran. And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of that place, and put them for his pillow, and lay down in that place to sleep.

Soft music, Morning, Peer Gynt.

And he dreamed, and behold, a ladder set up on the earth, and the top of it reached to heaven (*Two angels slowly enter from either side and stand at his head and feet*): and behold, the angels of God ascending and descending on it. And behold, the Lord stood above it, and said:

VOICE: I am the Lord God of Abraham thy father, and the God of Isaac: the land whereon thou liest, to thee will I give it, and to thy seed; and thy seed shall be as the dust of the earth; and thou shalt spread abroad to the west, and to the east, and to the north, and to the south: and in thee and in thy seed shall all the families of the earth be blessed. And behold, I am with thee, and will keep thee in all places whither thou goest, and will bring thee again into this land; for I will not leave thee, until I have done that which I have spoken to thee of. (*The angels depart.*)

READER: And Jacob awaked out of his sleep, and he said,

JACOB opens his eyes and sitting up gazes about him.

JACOB: Surely the Lord is in this place; and I knew it not.
[Slowly rising he looks around him and up to heaven in awe—then speaks] How dreadful is this place! This is none other but the house of God, and this is the gate of heaven.

READER: And Jacob rose up early in the morning, and took the stone that he had put for his pillow, and set it up for a pillar, and poured oil upon the top of it.

As this is read, Jacob piles the stones one upon the other forming an altar and pours oil from his horn upon the top of it.

The music ceases.

JACOB: I will call the name of this place Beth-el; The House of God.

READER: And Jacob vowed a vow, saying:

Soft chords are played on the organ till the end of the scene.

JACOB *[Lifting both hands to heaven as he vows the vow]*:
If God will be with me, and will keep me in this way that I go, and will give me bread to eat, and raiment to put on, so that I come again to my father's house in peace; then shall the Lord be my God. And this stone, which I have set for a pillar, shall be God's house: and of all that thou shalt give me I will surely give the tenth unto thee.

He prostrates himself three times on the ground, and departs.

READER: Then Jacob went on his journey.

CURTAIN.

SCENE III. A FIELD WITH A WELL

Jacob enters on the right. Three shepherds are standing back of the well on the left.

READER: And Jacob came into the land of the people of the east. And he looked, and behold a well in the field; for out of that well they watered the flocks: and a great stone was upon the well's mouth. And thither were all the flocks gathered: and they rolled the stone from the well's mouth, watered the sheep, when they and thou were shepherds in the field.

JACOB: My brethren, whence be ye?

SHEPHERDS: Of Haran are we.

JACOB: Know ye Laban the son of Nahor?

SHEPHERDS: We know him.

JACOB: Is he well?

SHEPHERDS: He is well.

A SHEPHERD [*Pointing to the left*]: And behold, Rachel his daughter cometh with the sheep.

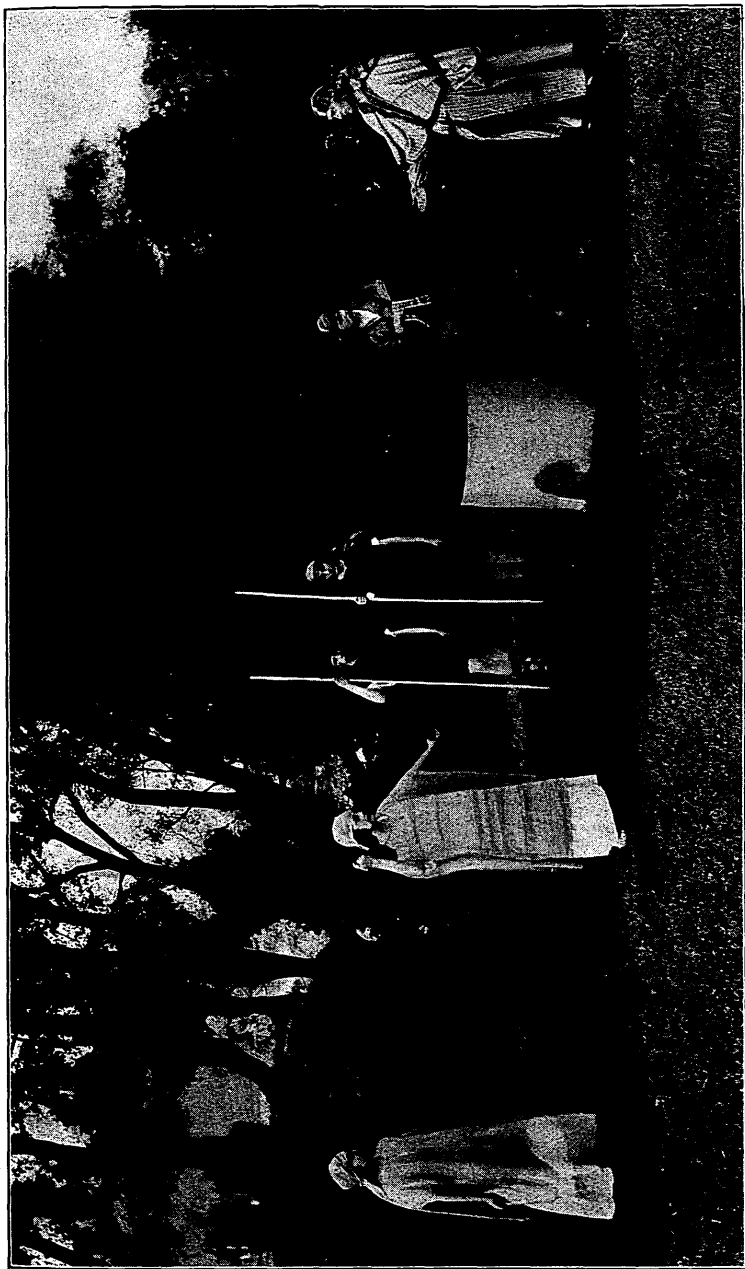
JACOB: Lo, it is yet high day, neither is it time that the cattle should be gathered together: water ye the sheep and go and feed them.

SHEPHERDS: We cannot, until all the flocks be gathered together, and till they roll the stone from the well's mouth; then we water the sheep.

Soft music, Traumerei.

READER: And while he yet spake with them, Rachel came with her father's sheep: for she kept them.

The shepherds draw back as RACHEL enters.



And Jacob said, "I will serve thee seven years for Rachael thy younger daughter."

And it came to pass, when Jacob saw Rachel the daughter of Laban his mother's brother, that Jacob went near, and said:

JACOB [*Softly in wonder and awe*]: Who art thou?

RACHEL: I am Rachel, the daughter of Laban.

JACOB [*Lifting his arms in thanks to heaven*]: Now may the Lord God of our Father be praised! [*Turning again to RACHEL*] I am Jacob, thy father's brother, and the son of Rebekah.

RACHEL: I will run and tell my father! [*Rachel hurries out.*]

The music ceases.

READER: And it came to pass, when Laban heard the tidings of Jacob his sister's son, that he ran to meet him, and embraced him, and kissed him.

Laban hurries in and embraces JACOB, kissing him upon both cheeks.

And he told Laban all these things.

LABAN: Surely thou art my bone and my flesh. Abide with me the space of a month. Because thou art my brother, shouldest thou therefore serve me for nought? Tell me, what shall thy wages be?

READER: And Laban had two daughters.

LEAH and RACHEL follow at a distance and stand beside the well.

The name of the elder was Leah, and the name of the younger was Rachel. Leah was tender-eyed; but Rachel was beautiful and well-favored. And Jacob loved Rachel; and said:

Soft music, Trauereî, to the end of the scene.

JACOB: I will serve thee seven years for Rachel thy younger daughter.

LABAN: It is better that I give her to thee than that I should give her to another man: abide with me. [*He places RACHEL's hand in the hand of JACOB and lifts an arm above their heads in blessing.*]

READER: And Jacob served seven years for Rachel; and they seemed unto him but a few days, for the love he had to her.

JACOB *passes out with RACHEL, followed by LABAN and LEAH.*

CURTAIN.

THE STORY OF JOSEPH

CHARACTERS

PART 1

JACOB

JOSEPH, *a lad*

JOSEPH'S *eleven Brothers*

REUBEN

SIMEON

LEVI

JUDAH

ISSACHAR

ZEBULUN

DAN

NAPHTALI

GAD

ASHER

BENJAMIN

A MAN OF SHECHEM

A COMPANY OF ISHMAELITES (*three or more*)

PART 2

JOSEPH, *a prisoner in Egypt*

THE KEEPER OF THE PRISON

PHARAOH'S CHIEF BUTLER

PHARAOH'S CHIEF BAKER

A MESSENGER OF PHARAOH

TWO SLAVES

TWO SERVANTS OF PHARAOH

PART 3

JOSEPH, *the Ruler of Egypt*

JOSEPH'S *ten Brothers* (BENJAMIN *is not with them*)

JOSEPH'S SERVANTS (*two or three*)

JACOB

PART 4

JACOB

JOSEPH'S *eleven Brothers*

JOSEPH'S STEWARD

JOSEPH'S SERVANTS (*three or four*)

PART 5

JACOB

DINAH, JACOB'S DAUGHTER

TWO HEBREW YOUTHS

JOSEPH'S *eleven Brothers*

THE VOICE OF THE LORD

JOSEPH

PHARAOH

A SERVANT OF PHARAOH

TWO SLAVES OF PHARAOH

PART 1. JOSEPH THE LAD IN CANAAN

SCENE I. JACOB'S TENT IN THE VALE OF HEBRON
The Boy Joseph tells his dreams

SCENE II. JACOB'S TENT IN THE VALE OF HEBRON
Jacob sends Joseph to Shechem

SCENE III. A FIELD IN SHECHEM
Joseph seeks his Brethren

SCENE IV. BESIDE A WELL IN DOTHAM
Joseph is sold into Egypt

PART 2. JOSEPH A PRISONER IN EGYPT

SCENE I. A PRISON IN EGYPT
Joseph a Prisoner

SCENE II. A PRISON IN EGYPT
Joseph interprets two dreams

SCENE III. PHARAOH'S AUDIENCE CHAMBER
Joseph interprets Pharaoh's dreams

PART 3. JOSEPH THE RULER OF EGYPT

SCENE I. A HALL IN JOSEPH'S PALACE
Joseph's Brethren come down into Egypt to buy grain

SCENE II. A HALL IN JOSEPH'S PALACE
The Brethren return to the Land of Canaan

SCENE III. JACOB'S TENT IN THE VALE OF HEBRON
Jacob mourns the loss of Simeon

PART 4. JOSEPH MAKES HIMSELF KNOWN TO HIS BRETHREN**SCENE I. JACOB'S TENT**

Jacob sends the brethren again to Egypt to buy grain

SCENE II. A HALL IN JOSEPH'S PALACE

Joseph makes a feast for his brethren

SCENE III. A HALL IN JOSEPH'S PALACE

Joseph makes himself known to his brethren

PART 5. THE MEETING OF JACOB AND JOSEPH**SCENE I. JACOB'S TENT**

The brethren return with news that Joseph yet lives

SCENE II. BY AN ALTAR IN BEER-SHEBA

Jacob's vision

SCENE III. A PLACE IN GOSHEN

Joseph comes to meet his Father

SCENE IV. PHARAOH'S AUDIENCE CHAMBER

Joseph brings Jacob to Pharaoh

A full description of the well is found in the introduction under "Practical Suggestions for Properties."

For the scenes in Jacob's tent, a Bagdad couch cover or some Persian shawls hung for a background are all that is necessary to suggest the interior of the tent.

Screens hung with black or gray draperies stretched tightly to represent stone walls can be used for the prison scene.

Pharaoh's Hall can be represented with a background of richly colored draperies, a carved chair elevated upon a table covered with oriental rugs for a throne, a large brass brazier with live coals upon which incense is sprinkled, and two tall brass candlesticks on either side and a little in front of the throne. Red or yellow or oriental curtains are hung over the entrances.

Joseph's Palace is less gorgeous than that of the Pharaoh. There should not be any long waits for the changing of scenery, the changing of one or two of the draperies or merely the changing of Pharaoh's throne for a dais (a chair or couch covered with an oriental drapery) placed upon a lower platform will be enough. There is a gong near the dais. Tall candlesticks, oriental rugs, a brass brazier will help to give the right atmosphere.

In the banquet scene, Joseph will remain seated upon the dais while the servants place a small table before him, covered with a cloth of red or gold. A long table is placed just below Joseph's platform where the brothers are seated. Pewter cups and brass or pewter bowls and plates are very effective, and the servants should bear water jars and oriental vases upon their shoulders or heads, with which they fill the cups. Large brass platters of fruit and bread, or grain heaped upon a platter, can be placed upon the table.

Joseph's golden cup can be made by gilding a tall glass goblet.

Consult pictures of Egyptian kings for Pharaoh's costume and headdress and his servants' costumes. The slaves wear brown jerkins with red girdles.

MUSIC

PART 1

The Boy Joseph Theme . . . Morning, by Grieg, Peer Gynt Suite, No. 1, Part 1 (Victrola).

The Betrayal of Joseph Theme . . . The Passion Music, Selection III (in the back of the book).

The Plotting of the Brethren Theme . . . The Passion Music, Selection II (in the back of the book).

Jacob's Grief Theme . . . Ave Maria, by Schubert (Victrola) violin.

PART 2

Joseph's Grief Theme . . . Ave Maria, by Schubert (Victrola) violin.

Interpretation of Dream Music . . . Chanson'd Inde (Song of India) (Victrola).

Pharaoh's Court Music . . . Hymno al Sol (first half) (Victrola, Victor Orchestra).

PART 3

Joseph and Benjamin Love Theme . . . Ave Maria, by Schubert (Victrola) violin.

Jacob's Grief Theme . . . Ave Maria (Victrola) violin.

PART 4

The Grief of the Brethren Theme . . . The Swan, by Saint-Saëns (Victrola).

Joseph's Joy Theme . . . On the Wings of Song, by Mendelssohn (Victrola) violin.

Joseph and Benjamin Love Theme . . . Ave Maria, by Schubert (Victrola) violin.

Joseph Feast Music . . . Anitra's Dance, by Grieg, Peer Gynt Suite, Part I (Victrola).

PART 5

Jacob's Joy Theme . . . On the Wings of Song, by Mendelssohn (Victrola) violin (second half of the record, beginning with the soft high notes just before the climax in the middle).

Israel's Dream Music . . . Ave Maria, by Schubert (Victrola) violin.

Pharaoh's Court Music . . . Hymno al Sol (first half) (Victrola, Victor Orchestra).

The following compositions are given on both sides of one Victrola record, thus saving the expense of purchasing two. The music that is not used in the Story of Joseph is used in other of the Bible-plays.

- { Ave Maria
- { On the Wings of Song
- { The Swan
- { Rubinstein's Melody in F
- { Morning
- { The Death of Ase

JOSEPH

PART I

SCENE I. JACOB'S TENT IN THE VALE OF HEBRON

READER: And Jacob dwelt in the land wherein his father was a stranger, in the land of Canaan. Joseph, being seventeen years old, was feeding the flock of his brethren. Now, Israel loved Joseph more than all his children, because he was the son of his old age, and he made him a coat of many colors. And when his brethren saw that their father loved him more than all his brethren, they hated him and could not speak peaceably unto him.

And Joseph dreamed a dream, and he told it to his brethren, and they hated him yet the more.

Soft music, Morning, till the curtain parts for Scene II.

JACOB is seated at the side, while the boy, JOSEPH, is standing in the midst of his brothers.

JOSEPH [*Eagerly*]: Hear I pray you this dream which I have dreamed. For, behold, we were binding sheaves in the field, and lo, my sheaf arose, and also stood upright, and, behold, your sheaves stood round about, and made obeisance to my sheaf.

ISSACHAR: Shalt thou indeed reign over us? or shalt thou indeed have dominion over us?

The brothers murmur and cast angry looks upon JOSEPH.

JOSEPH: Behold, I dreamed another dream, and in this the sun and the moon and the eleven stars made obeisance to me.

JACOB: What is this dream that thou hast dreamed? Shall I and thy mother and thy brethren indeed come to bow down ourselves to thee to the earth? [*The brothers show their displeasure by angry gesticulations.*]

Nay, my sons, envy him not, but observe the saying.

LEVI: Come, we must go to Shechem to feed our father's flock.

The brothers depart, bowing low to their father, but pass JOSEPH by with evident coldness as he stands beside JACOB'S couch. JUDAH and REUBEN, however, kiss JOSEPH in oriental fashion on both cheeks.

SCENE II. JACOB'S TENT (*Same as Scene I*)

JACOB is seated upon a couch. JOSEPH enters bearing a basket of fruit and lays it at his father's feet.

JOSEPH: Behold, I bring thee grapes and pomegranates, and my brother Benjamin cometh also with corn for the grinding. [*Going to the door of the tent.*] Benjamin, where art thou? [*To JACOB*] We were together in the field from the rising of the sun.

JACOB: May the God of our fathers, the God of Abraham and Isaac, watch over thee and thy brother Benjamin!

JOSEPH: Here cometh Benjamin!

BENJAMIN enters with a basket of corn and places it at his father's feet.

JOSEPH: I lost thee, Benjamin, in the field.

BENJAMIN: I but tarried to take back a lamb that had wandered from the flock.

JACOB [*To JOSEPH*]: Do not thy brethren feed the flock in Shechem? Come, and I will send thee unto them.

JOSEPH: Here am I.

JACOB: Go, I pray thee, see whether it be well with thy brethren, and well with the flocks, and bring me word again.

JOSEPH: Wilt thou not send Benjamin with me?

JACOB: Nay, the lad is too young and the journey is too great for him.

BENJAMIN: Father, I would fain go with Joseph. [*Running over to JOSEPH and taking him by the hand*] I will not tire from the length of the way.

JACOB: Nay, nay, my son, thou must tarry here with me by the vale of Hebron. Joseph will speedily return to thee and to me. [*To JOSEPH*] Go, make haste my son, and when thou hast seen thy brethren, return quickly and bring me word of them.

JOSEPH *bows his head, lifting one hand in obeisance to his father.* BENJAMIN *follows him to the door of the tent.*

JOSEPH [*Embracing BENJAMIN*]: The God of our fathers keep thee, Benjamin, until I return to thee.

JOSEPH *departs.*

READER: So he sent him out of the vale of Hebron.

CURTAIN.

Selection III from the Passion Music is played to the end of the scene.

SCENE III. A FIELD IN SHECHEM (*in front of the curtain*)

JOSEPH *enters on the right walking slowly and stopping frequently to look far into the distance.*

READER: And Joseph came to Shechem and a certain man found him and behold he was wandering in the field. [*A man enters on the left.*]

MAN: What seekest thou?

JOSEPH: I seek my brethren. Tell me, I pray thee, where they feed their flocks.

MAN: They are departed hence, for I heard them say, Let us go to Dothan.

JOSEPH: I will go there and find them.

They pass each other and depart.

The Music changes to Selection II of the Passion Music.

SCENE IV. BESIDE A WELL IN DOTHAN

Some of the brethren are seated or lying upon the ground, others are moving about.

DAN [*Suddenly pointing toward the left*]: Look! Yonder!

REUBEN: A youth! His face turned toward Dotham!

READER: And when they saw him afar off even before he came near unto them, they conspired against him to slay him.

ISSACHAR [*with a sneer*]: Behold, it is this dreamer that cometh. Come now, therefore, and let us slay him, and cast him into some pit, and we will say some evil beast hath devoured him, and we will see what will become of his dreams.

REUBEN: Let us not kill him [*Looking into the well*]. Shed no blood, but cast him into this pit that is in the wilderness, and lay no hand upon him.

The music ceases.

REUBEN [*Drawing JUDAH aside*]: That we may rid him out of the hands of our brethren and deliver him to our father again.

JUDAH: The pit! peradventure there be water therein, the lad will be drowned!

REUBEN: Nay, the pit is empty. There is no water therein.

Selection III from the Passion Music.

JOSEPH [*Entering*]: The Lord be with you, my brethren.

ISSACHAR [*Laying hold of JOSEPH*]: Ha! we will strip thee of thy coat, thy long-sleeved coat of many colors that our father gave to thee.

The brothers seize and strip him of his coat.

NAPHTALI: What availeth it thee, now?

ISSACHAR: Bind him!

JOSEPH [*In astonishment*]: Nay, my brothers. Why do ye this way?

NAPHTALI: Cast him in!

JOSEPH [*In terror*]: Reuben!

REUBEN [*Aside to JOSEPH*]: Peace, all shall be well.

ISSACHAR: What sayest thou, Reuben?

JUDAH [*To JOSEPH*]: Resist not. No harm shall befall thee.

ISSACHAR: What sayest thou, Judah?

JUDAH: Naught!

NAPHTALI: Nay, but thou didst say something!

JUDAH: I but tightened his bands.

DAN: Ha! Now dost thou have dominion over us?

ISSACHAR [*Bowing low in mock homage*]: Thus, do we make obeisance to thee, thou dreamer, thou favorite of our father!

NAPHTALI: How art thou, dreamer?

*The other brothers pass him bowing in like manner.
JUDAH and REUBEN stand apart.*

ISSACHAR [*Laying hold of JOSEPH*]: Come! the pit!

JOSEPH: Issachar! My brothers! Help! Help!

The others seize him and cast him in.

The music ceases.

ISSACHAR: Ha! We are rid of him.

ASHER: Come, let us eat ere we depart.

They seat themselves cross-legged on the ground. ASHER opens a sack and distributes bread to the others beside the well. [JUDAH and REUBEN draw apart talking earnestly. REUBEN, at length, departs in haste. JUDAH gazes after him.]

DAN: Come, Judah, art thou sorrowing for thy brother Joseph?

ISSACHAR: Wilt try to save him?

JUDAH: 'Tis too late.

JUDAH seats himself silently and eats.

ZEBULON: Behold, a company of Ishmaelites!

The brothers rise and gaze out toward the left.

ASHER: With camels. Their faces are turned toward Egypt.

Enter two Ishmaelites.

ZEBULON: Whence are ye? Whither go ye?

FIRST ISHMAELITE: We are merchantmen, just come from Gilead.

SECOND ISHMAELITE: Bearing spicery and balm and myrrh to Egypt.

JUDAH [*Aside to brothers*]: What profit is it if we slay our brother and conceal his blood? Come, let us sell him to the Ishmaelites.

ISSACHAR: It were better to let him die in yonder pit.

JUDAH: Let not our hands be upon him, for he is our brother and our flesh.

SIMEON: Well said. [*To Ishmaelites*] How much will ye give us for a slave that we would sell?

FIRST ISHMAELITE: Ten pieces of silver.

SIMEON: Nay, but we will not sell him for *that*.

ISSACHER [*To himself*]: It were better to kill him.

SECOND ISHMAELITE: How old is he?

SIMEON: He is a lad of seventeen years, strong and well-favored.

FIRST ISHMAELITE: I will give thee fifteen pieces of silver for him.

SIMEON: Nay, but he is worth more.

SECOND ISHMAELITE: Where is he?

NAPHTALI: Yonder in the pit.

SECOND ISHMAELITE: Let us see this slave.

DAN: Come, brethren, draw out the slave.

[*They reach into the pit and draw him out.*]

JOSEPH: Oh, my brethren, I knew that ye did but jest—I——

ISSACHAR: Ha! Ha!

FIRST ISHMAELITE: Aye, he is well-favored. [*Feeling of his arm*] We will give you twenty pieces of silver for this boy, but no more.

JOSEPH: What meanest thou?

SIMEON: Well, it is not enough, but——[*He consults with his brothers.*]

ASHER: It is a good price.

SIMEON [*To ISHMAELITES*]: We will sell him to you for twenty pieces of silver.

Selection III of the Passion Music.

JOSEPH [*In terror*]: My brethren, what mean ye? I am Joseph, thy brother, whom our father Jacob sent to Shechem to see whether it were well with you. You will not sell me as a slave!

FIRST ISHMAELITE: Ye sell your brother!

NAPHTALI: Peace! Swear thou wilt take him to Egypt.

JOSEPH: Nay! Nay! not to Egypt.

ISSACHAR: Silence, thou dreamer! [*To ISHMAELITES*] Will ye swear?

FIRST ISHMAELITE [*To SECOND ISHMAELITE*]: It is strange, but the lad will bring a goodly price. [*To ISSACHAR*] Yea, we swear.

The ISHMAELITES count out twenty pieces of silver into ISSACHAR's outstretched hand.

ISSACHAR: Take him.

JOSEPH [*Gazing in horror at his brothers, then turning to JUDAH*]: Judah! thou wilt not let them do this thing!

JUDAH [*Lifting his hands helplessly, then aside to JOSEPH*]: It were better than death.

JOSEPH: Reuben! Where is Reuben?

NAPHTALI: Thy brother Reuben hath left thee.

JOSEPH: Alas!

LEVI: Reuben could not help thee.

DAN [*To ISHMAELITES*]: Make haste, we cannot tarry.

They lay hold of JOSEPH to lead him away.

JOSEPH: Tarry, I pray thee, ere I bid Judah farewell. My brother, comfort my father and Benjamin—my brother, Benjamin!

JUDAH, speechless with grief, embraces JOSEPH.

ISSACHAR: We perceive that thou lovest Joseph! See, Judah boweth down to him! Mayhap thou canst go with Joseph into Egypt! Come, we cannot wait longer.

JOSEPH: Farewell, my brethren!

The ISHMAELITES lead JOSEPH out.

The music ceases.

ISSACHAR: Let us dip his coat in the blood of a goat, that we may bring it to our father and say, This have we found. Know now whether it be thy son's or not?

NAPHTALI [*Laughing*]: Aye, and he will say, It is my son's coat. An evil beast hath devoured him. Joseph is, without doubt, rent in pieces.

The brothers depart laughing and nodding their heads.
JUDAH *is the last to leave with head bowed in grief.*

Soft music, Ave Maria, to the end.

REUBEN *enters swiftly. He hastens to the pit.*

REUBEN: Joseph! I am come, Joseph, to save thee. [*He looks into the pit, then glances about in alarm.*] Joseph! my brother Joseph! where art thou? The child is not! The child is not! [*Rending his clothes.*] I, whither shall I go? [*He departs in despair.*]

READER: And Jacob rent his clothes and put sackcloth upon his loins and mourned for his son many days.

And all his sons and all his daughters rose up to comfort him; but he refused to be comforted; and he said, For I will go down into the grave unto my son mourning. Thus his father wept for him.

The music ceases.

CURTAIN.

PART II

SCENE I. A PRISON IN EGYPT

READER: And Joseph was brought down to Egypt, and Potiphar, an officer of Pharaoh, captain of the guard, an Egyptian, bought him of the hands of the Ishmaelites, who had brought him down thither. And the Lord was with Joseph, and he was a prosperous man, and he was in the house of his master the Egyptian. And his master saw that the Lord was with him, and the Lord made all that he did to prosper in his hand. And Joseph found grace in his sight, and he served him, and he made him overseer over his house, and all that he had he put into his hand. And it came to pass that from the time that he made him overseer in his house, and over all that he had, that the Lord blessed the Egyptian's house for Joseph's sake, and the blessing of the Lord was upon all that he had in the house and in the field. And he left all that he had in Joseph's hand, and he knew not aught he had, save the bread which he did eat. And Joseph was a goodly person and well favored. And it came to pass after these things that his master's wife cast her eyes upon Joseph, but Joseph harkened not to her. And she being wroth spoke unto her Lord according to these words, saying, The Hebrew servant, which thou hast brought unto us, came in unto me to mock me. And it came to pass when his master heard these words of his wife, that his wrath was kindled against Joseph.

Soft music, Ave Maria, to the end of the scene.

READER: And he took him and put him into the prison, a place where the king's prisoners were bound. And he was there

in the prison. But the Lord was with Joseph, and showed him mercy, and gave him favor in the sight of the keeper of the prison.

The curtain parts, and the KEEPER of the prison enters.

KEEPER: Joseph, come forth! [*JOSEPH enters from a door on the right.*] Behold, I have committed to thy hand all the prisoners that were in the prison. I shall look not to anything that is under thy hand because the Lord is with thee, and that which thou dost, the Lord maketh it prosper.

JOSEPH: What thou requirest of me, I will faithfully perform.

KEEPER: It hath come to pass that the butler of the king of Egypt and his baker have offended their Lord, the king of Egypt, and Pharaoh is wroth against these his two officers. And he hath put them in ward within this prison. Behold, now I charge thee with them. Here are the keys to their dungeon.

JOSEPH takes the keys. The keeper departs as JOSEPH stands gazing at them in thought.

JOSEPH: The Lord is my rock and my strength in time of trouble.

CURTAIN.

The music changes to the Song of India.

SCENE II. A PRISON IN EGYPT (*Same as Scene I*)

READER: And they dreamed a dream both of them, each man his dream in one night, the butler and the baker of the King of Egypt which were bound in the prison.

JOSEPH enters and unlocks two low doors at the back of the prison.

JOSEPH: Come forth!

The butler and baker appear with sad countenances at the entrance of their cells.

JOSEPH: Wherefore look ye so sadly to-day?

BUTLER: We have dreamed a dream and there is no interpreter of it.

JOSEPH: Do not interpretations belong to God? Tell me them, I pray you.

BUTLER: In my dream, behold, a vine was before me, and in the vine were three branches. And it was as though it budded and her blossoms shot forth, and the clusters thereof brought forth ripe grapes. And Pharaoh's cup was in my hand, and I took the grapes and pressed them into Pharaoh's cup, and I gave the cup into Pharaoh's hand.

JOSEPH: This is the interpretation of it. The three branches are three days. Yet within three days shall Pharaoh lift up thine head and restore thee into thy place, and thou shalt deliver Pharaoh's cup into his hand after the former manner when thou wast his butler.

BUTLER: May the Lord God of the Hebrews be praised if this be true!

JOSEPH: But think on me when it shall be well with thee, and show kindness, I pray thee, unto me, and make mention of me unto Pharaoh and bring me out of this house. For, indeed, I was stolen out of the land of the Hebrews, and here also have I done nothing that they should put me into the dungeon.

BAKER: I also had a dream, and, behold, I had three white baskets on my head, and in the uppermost basket there were all manner of bakemeats for Pharaoh, and the birds did eat them out of the basket upon my head.

JOSEPH: This is the interpretation thereof. The three baskets are three days. Yet within three days shall Pharaoh lift up thy head from off thee and shall hang thee on a tree, and the birds shall eat thy flesh from off thee.

BAKER [*Rending his clothes*]: Woe is me! Woe!

KEEPER [*Entering*]: Pharaoh's messenger is without.

A MESSENGER enters.

MESSENGER [*Proclaiming in a loud voice*]: It is Pharaoh's birthday. He hath made a feast unto all his servants, and he hath lifted up the head of the chief butler, and he hath restored the chief butler to his office, that he may give the cup into Pharaoh's hand. But he will hang the chief baker.

BAKER [*Falling at JOSEPH's feet*]: It is as thou hast interpreted.

[*The MESSENGER leads the BUTLER out.*]

CURTAIN.

The music changes to Hymno al Sol (first half) to the end of the scene.

SCENE III. PHARAOH'S AUDIENCE CHAMBER

As the curtain parts, PHARAOH is seated upon a throne with two slaves fanning him. The CHIEF BUTLER stands at a distance, two other servants are trimming a lamp of burning incense in a brazier.

PHARAOH: My spirit is troubled. Send for the magicians and all the wise men of Egypt, for I have had a dream and I would know the meaning thereof.

A servant hastily departs. Enter three wise men of Egypt who bow low to PHARAOH.

PHARAOH: I dreamed, and, behold, there came up out of a river seven well favored kine and they fed in a meadow. And behold, seven other kine came up after them, ill looking and lean. And the ill looking and lean kine did eat up the seven well favored kine. And I dreamed the second time, and behold, seven ears of corn came up upon one stalk, rank and good. And behold, seven thin ears sprung up after them. And the seven thin ears devoured the seven rank and full ears. Oh, seers and wise men, interpret now unto me this dream.

They talk among themselves excitedly, then answer, in unison, bowing to PHARAOH.

SEERS: Oh, Pharaoh, King of Egypt, we know not the interpretation of thy dreams.

CHIEF BUTLER [*Stepping forward and bowing to the earth*]: Oh, Pharaoh, King of Egypt, I do remember my faults this day. Pharaoh was wroth with his servants, and put me in ward in the captain of the guard's house, both me and the chief baker, and we dreamed a dream in one night, I and he. And there was there with us a young man, a Hebrew, servant to the captain of the guard, and we told him and he interpreted to us our dreams, to each man according to his dream he did interpret. And it came to pass as he did interpret to us so it was, me he restored to mine office, and him he hanged.

PHARAOH [*To a servant*]: Send and call this Hebrew, give him a change of raiment and bring him out of the dungeon.

The curtain is lowered to denote time.

Soft music, Hymno al Sol.

The servant returns bringing with him JOSEPH who stands silently before PHARAOH.

PHARAOH: I have dreamed a dream and there is none that can interpret it, and I have heard say of thee that thou canst understand a dream to interpret it.

JOSEPH: It is not in me. God shall give Pharaoh an answer of peace.

PHARAOH: In my dream, behold, I stood upon the bank of the river, and lo, there came up out of the river seven kine, fat and well favored, and they fed in a meadow. And, behold, seven other kine came up after them, poor and very ill favored and lean and such as I never saw in all the land of Egypt. And the lean and ill favored kine did eat up the first seven fat kine. And when they had eaten them up, it could not be known that they had eaten them, but they were still ill favored as at the beginning. So I awoke.

And I saw in my dream, and, behold, seven ears of corn came up in one stalk full and good, and, behold, seven ears withered, thin and blasted with the east wind, sprung up after them. And the thin ears devoured the seven good ears, and I told this unto the magicians, but there was none that could declare it unto me.

The music changes to Chanson d'Inde.

JOSEPH: The dream of Pharaoh is one. God hath showed Pharaoh what he is about to do. The seven good kine are seven years, and the seven good ears are seven years, the dream is one. And the seven thin and ill looking kine that came up after them are seven years, and the seven empty ears blasted with the east wind shall be seven years of famine.

What God is about to do he showeth unto Pharaoh. Behold, there are about to come seven years of great plenty throughout all the land of Egypt. And there shall arise after them seven years of famine, and all the plenty shall be forgotten in the land of Egypt, and the famine shall

consume the land, for it shall be very grievous. And for that the dream was doubled unto Pharaoh; it is because the thing is established by God, and God will shortly bring it to pass.

Now, therefore, let Pharaoh look out a man discreet and wise, and set him over the land of Egypt. Let Pharaoh do this and let him appoint officers over the land, and take up the fifth part of the land of Egypt in the seven plenteous years. And let them gather all the food of those good years that come, and lay up corn under the hand of Pharaoh, and let them keep food in the cities, and that food shall be for store to the land against the seven years of famine which shall be in the land of Egypt, that the land perish not through famine.

The music ceases.

There is a long pause as JOSEPH stands silently while PHARAOH gazes at him in wonder. As PHARAOH begins to speak, Hymno al Sol is again heard to the end.

PHARAOH: Can we find such a man as this, a man in whom is the spirit of God? Forasmuch as God has showed thee all this, there is none so discreet and wise as thou. Thou shalt be over my house, and according to thy word shall all my people be ruled; only in the throne will I be greater than thou. See, I have set thee over all the land of Egypt. [*Holding out his hand to his CHIEF BUTLER*] Take the ring and put it on Joseph's hand, and array him in vestures of fine linen, and put a gold chain about his neck, and he shall ride in the second chariot. [*Servants hurry in bearing a silk robe and the chain. They clothe him as the BUTLER places the ring upon his finger.*]

CHIEF BUTLER [*Proclaiming in a loud voice*]: Bow the knee before this Joseph whom Pharaoh hath exalted!

PHARAOH: I am Pharaoh and without thee shall no man lift up his hand or foot in all the land of Egypt.

JOSEPH bows to PHARAOH, the BUTLER bows low, and stepping forward and bowing again to JOSEPH, escorts him out.

READER: And Joseph was thirty years old when he stood before Pharaoh, King of Egypt, and Joseph went out from the presence of Pharaoh throughout all the land of Egypt.

CURTAIN.

PART III

SCENE I. A HALL IN JOSEPH'S PALACE

READER: And Joseph was thirty years old when he stood before Pharaoh, King of Egypt. And Joseph went out from the presence of Pharaoh throughout all the land of Egypt. And in the seven plenteous years the land brought forth by handfuls. And Joseph gathered up all the food of the seven years, which were in the land of Egypt, and laid up the food in the cities, the food of the field which was round about every city, laid he up in the same. And Joseph gathered corn as the sand of the sea, very much, until he left numbering, for it was without number.

And the seven years of plenteousness that was in the land of Egypt were ended. And the seven years of dearth began to come, according as Joseph had said, and the dearth was in all lands, but in all the land of Egypt there was bread. And when all the land of Egypt was famished, the people cried to Pharaoh for bread, and Pharaoh said unto all the Egyptians, Go to Joseph, what he saith to you, do. And the famine was over all the face of the earth, and Joseph opened all the storehouses and sold unto the Egyptians, and the famine waxed sore in the land of Egypt. And all countries came into Egypt to Joseph for to buy corn, because the famine was so sore in all lands.

Now when Jacob saw that there was corn in Egypt, he said unto his sons, Why do ye look one upon another? And he said, Behold, I have heard that there is corn

in Egypt. Get you down thither and buy for us from thence, that we may live and not die.

Soft music, Ave Maria.

And Joseph's ten brethren went down to buy corn in Egypt, but Benjamin, Joseph's brother, Jacob sent not with his brethren, for he said, Lest, peradventure, mischief befall him. And the sons of Israel came to buy corn among those that came, for the famine was in the land of Canaan.

The curtain parts. JOSEPH is seated upon a dais, servants are standing at the back as his ten brothers enter and bow low before him.

READER: And Joseph was the governor over the land, and he it was that sold to all the people of the land, and Joseph's brethren came and bowed down themselves before him with their faces to the earth. And Joseph saw his brethren and he knew them, but made himself strange unto them, and spake roughly unto them.

JOSEPH gazes at them in silence as the soft music is heard. At last he speaks.

The music ceases.

JOSEPH: Whence come ye?

ISSACHAR: From the land of Canaan to buy food.

JOSEPH: Ye are spies. To see the nakedness of the land ye are come.

ISSACHAR: Nay, my lord, but to buy food are thy servants come. We are all one man's sons. We are true men; thy servants are no spies.

JOSEPH: Nay, but to see the nakedness of the land are ye come.

JUDAH: Thy servants are twelve brethren, the sons of one man in the land of Canaan, and, behold, the youngest is this day with our father, and one is not.

JOSEPH: That is it that I spake unto you, saying, Ye are spies. Hereby ye shall be proved. By the life of Pharaoh ye shall not go forth hence, except your youngest brother come hither. Send one of you and let him fetch your brother, and ye shall be kept in prison, that your words may be proved whether there be any truth in you, or else by the life of Pharaoh ye are spies. [*To Servant*] Put these men into prison and let them remain therein for three days.

The Servants lead out the brothers, filled with fear, as JOSEPH gazes after them.

CURTAIN.

Soft music, Ave Maria, until the curtain parts for Scene II.

SCENE II. A HALL IN JOSEPH'S PALACE (*Same as Scene I*)

JOSEPH *enters the hall and strikes a bell. A servant hurries in and bows low.*

JOSEPH [*To servant*]: Are not the three days past wherein I commanded that the ten brothers from Canaan were to be held in prison?

SERVANT: To-day is the third day, my lord.

JOSEPH: Bring them unto me. [*The servant departs.*]

Soft music, Ave Maria, till the curtain parts for Scene III.

JOSEPH *paces to and fro until the brothers enter, bowing and trembling. He gazes at them in silence as they stand before him, then speaks in a voice deep with emotion.*

JOSEPH: This do, and live, for I fear God. If ye be true men, let one of your brethren be bound in the house of your prison. Go ye, carry corn for the famine of your houses, but bring your youngest brother unto me, so shall your words be verified, and ye shall not die.

DAN [*Turning to the other brothers while JOSEPH turns aside and weeps*]: We are verily guilty concerning our brother, in that we saw the anguish of his soul when he besought us and we would not hear, therefore is this distress come upon us.

REUBEN: Spoke I not unto you saying, Do not sin against the child? And ye would not hear? Therefore, behold, also his blood is required.

READER: And he turned himself about from them and wept and returned to them again, and communed with them.

JOSEPH *brushes the tears from his eyes and turning to the brothers points to SIMEON.*

JOSEPH [*To servant*]: Take this man and bind him.

JUDAH [*Throwing himself on his knees before JOSEPH*]: My lord, wilt thou take one of our brothers from us?

REUBEN [*Also falling on his knees*]: May we find favor in my lord's sight, for our father is an old man, and one of us already is dead. If Simeon should not return unto him, it would bring down his gray hairs to the grave.

JOSEPH [*Tenderly*]: No harm shall come to him, if only ye make haste and bring your younger brother to me.

The brothers depart slowly and sorrowfully.

JOSEPH [*To servant*]: Make haste. Fill their sacks with corn and restore every man's money into his sack, and give them provision for the way. Thus doest thou unto them. [*To another servant*] Take this Simeon to the house of the

guard and tell the keeper that Joseph commands him to deal gently with the man.

As the servant leads him out, JOSEPH takes a few steps toward him with outstretched hands—then checks himself and stands gazing after him.

CURTAIN.

SCENE III. JACOB'S TENT

JACOB *is reclining on a pallet. He suddenly puts his hand to his ear and listens.*

JACOB: I hear the tramp of asses' feet. [*Going to his tent door*] Lo! My sons are back again!

JUDAH *enters, followed by the others.*

JACOB [*Embracing each in turn*]: Judah, my son, and Reuben, Levi and Dan. How fared it with you? Do you bring grain from Egypt? But Simeon! Where is my son Simeon?

JUDAH: The man who is the lord of the land spoke roughly to us and took us for spies of the country. And we said unto him, We are true men; we are no spies. We are twelve brothers, sons of our father; one is not and the youngest is this day with our father in the land of Canaan.

And the man, the lord of the country, said unto us, Hereby shall I know that ye are true men. Leave one of your brothers here with me and take food for the famine of your households and be gone, and bring your youngest brother unto me, then shall I know that you are no spies, but that ye are true men, so will I deliver you your brother and ye shall traffick in the land, and Simeon hath he taken until we return with Benjamin.

Soft music, Ave Maria.

JACOB [*Rending his clothes*]: Me have ye bereaved of my children. Joseph is not and Simeon is not, and ye will take Benjamin away. All these things are against me.

REUBEN [*Laying his hand on his father's arm*]: Peace, my Father! Slay my two sons if I bring him not to thee. Deliver him into my hand and I will bring him to thee again.

JACOB: My son shall not go down with you, for his brother is dead, and he is left alone. If mischief befall him by the way in which ye go, then shall ye bring down my gray hairs with sorrow to the grave.

The music ceases.

ISSACHAR: Come, let us empty our sacks.

LEVI [*Opening his sack*]: Behold! My money is restored!

GAD: It is even in my sack! [*He draws a small bag out of the sack.*]

NAPHTALI: Mine also is here!

ASHER: Every man's silver is restored unto him!

NAPHTALI: I fear!!

DAN: What is this that God hath done unto us?

They all stand speechless with amazement.

CURTAIN.

PART IV

SCENE I. JACOB'S TENT IN THE VALE OF HEBRON

JACOB is seated, his sons standing grouped around him.

JACOB: My sons, the famine is sore in the land, and we have eaten up the corn that ye brought out of Egypt. Go again, buy us a little food.

Soft music, The Swan, until the curtain parts for Scene II.

JUDAH: The man did solemnly protest unto us, saying, Ye shall not see my face except your brother be with you.

JACOB: Wherefore dealt ye so ill with me as to tell the man whether ye had yet a brother?

DAN: The man asked us straitly of our state, and of our kindred, saying, Is your father yet alive? Have ye another brother? And we told him according to the tenor of his words. Could we certainly know that he would say, Bring your brother down?

JUDAH: Send the lad with me and we will arise and go, that we may live and not die, both we and thou, and also our little ones. I will be surety for him. Of my hand shalt thou require him. If I bring him not unto thee and set him before thee, then let me bear the blame forever, for except that we had lingered, surely now we had returned this second time.

JACOB: If it must be so now, do this. Take of the best fruits of the land in your vessels, and carry down the

man a present, a little balm, and a little honey, spices and myrrh, nuts and almonds. And take double money in your hand, and the money that was brought again in the mouth of your sacks, carry it again in your hand peradventure it was an oversight. [JACOB *embraces BENJAMIN, then lays his (BENJAMIN'S) hand in the hand of JUDAH*] Take also your brother and arise, go unto the man. And God Almighty give you mercy before the man that he may send away your other brother and Benjamin. If I be bereaved of my children, I am bereaved.

The brothers depart, each bowing to their father, as he stands with hand upraised in blessing.

CURTAIN.

SCENE II. A HALL IN JOSEPH'S PALACE

JOSEPH is seated upon his dais.

READER: And the men took the present, and they took double money in their hand, and Benjamin, and rose up and went down to Egypt, and stood before Joseph.

SERVANT [*Entering hurriedly*]: My lord, the brothers from the land of Canaan who came to buy corn of thee are again without.

JOSEPH [*Starting up*]: How many men are there?

SERVANT: All that were here save the one whom thou hast kept.

JOSEPH: Is not a younger one among them?

SERVANT: I know not, my lord.

Soft music, On the Wings of Song.

JOSEPH: Go out and ask if the youngest brother is with them.
[*The servant departs.*]

A pause. JOSEPH paces to and fro until his return.

SERVANT: The youngest brother is with the others.

JOSEPH: Bring these men home. [To STEWARD] Slay and make ready, for they shall dine with me at noon.

STEWARD: With *thee*, my lord?

JOSEPH: Yea, verily, make haste.

JOSEPH *leaves the hall.*

The music ceases.

SERVANT [*To another servant by the door as he departs*]: Our lord looketh with favor upon the Canaanites! He hath commanded them to dine with him this day here in the palace!

READER: And the man did as Joseph bade; and brought the brethren into Joseph's house. And they were afraid because they were brought into Joseph's house, and they came near to the Steward and communed with him at the door of the house.

The brothers enter slowly with signs of awe and fear. The STEWARD meets them.

STEWARD: Ye have found favor with my lord, and, behold, he hath commanded that ye shall dine with him this day.

ISSACHAR: I fear to come into my lord's house.

DAN: What meaneth this, that we should sit at the table of the ruler of Egypt?

NAPHTALI: Nay, brethren, because of the money that was returned in our sacks are we brought in, that he may seek occasion to fall upon us, and take us for bondmen.

GAD: O, sir, we came down, indeed, at the first time to buy food, and it came to pass when we came home that we opened our sacks, and, behold, every man's money was in the mouth of his sack, our money in full weight, and we have brought it again in our hand.

DAN: And other money have we brought down in our hands to buy food. We cannot tell who put our money in our sacks.

STEWARD: Peace be unto you. Fear not. Your God, and the God of your father hath given you treasure in your sacks. Make ready against my lord's coming. [*To servant*] Bring water for their feet. [*To another servant*] Give their asses provender. [*To brothers*] My lord hath also commanded that Simeon be released unto you.

Three servants bring brass basins and bathe the brothers' feet. SIMEON enters.

JUDAH [*Falling on SIMEON's neck*]: Art thou alive and well?

SIMEON: Yea, for I have received mercy and favor at the hands of the ruler of Egypt.

ISSACHAR: Art thou not his slave?

SIMEON: Nay, my lord hath allowed me to serve him in his house all these days.

Soft music, Ave Maria.

STEWARD: Behold, my lord cometh. [*Draws the curtain aside.*]

JOSEPH enters and stands gazing at them in silence for a full moment. The brothers bow low.

READER: And when Joseph came home, they brought him the present which was in their hand into the house and bowed themselves to him to the earth.

The brothers kneel and bow in oriental fashion with their faces to the earth.

JUDAH: Let my lord look with favor upon his servants, for we have brought my lord gifts from the Land of Canaan. [*Placing their sacks before JOSEPH.*]

JOSEPH [*Eagerly*]: Is your father well, the old man of whom ye spoke? Is he yet alive?

REUBEN: Thy servant, our father, is in good health; he is yet alive.

JOSEPH [*His voice breaking with emotion*]: Is this your younger brother of whom ye spoke unto me? [*Laying his hands on his head*] God be gracious unto thee, my son.

JOSEPH puts his hand to his eyes and hastily departs overcome with emotion. There is a pause as the brothers look at one another in wonder.

READER: And Joseph made haste for he did yearn for his brother Benjamin, his mother's son. And he sought where to weep, and he entered into his chamber and wept there. And he washed his face and went out and refrained himself.

The music changes to Anitra's Dance.

JOSEPH [*Reëntering the hall, seating himself at the head of his own table*]: Set on bread. The Israelites shall sit here [*Indicating a long table two steps below his own dais*]. The firstborn there, according to his birthright, and the youngest here, according to his youth. [*BENJAMIN'S seat is at the center of the large table close to JOSEPH'S table.*]

SIMEON [*To REUBEN as he takes his place next him*]: Behold, our youngest brother hath been given the highest seat!

REUBEN: Peace! It is well as our lord commandeth.

JOSEPH seats himself. The others seat themselves at the table below him. The CHIEF STEWARD stands at JOSEPH's right hand. Servants, each with a bowl and a goblet, enter and stand back of the STEWARD awaiting orders.

JOSEPH [*To the STEWARD*]: Place the portions before the brethren.

The STEWARD turns to the servants and gives the order with a nod. JOSEPH hands the STEWARD a large and costly bowl from his own table.

JOSEPH: Take this my bowl and fill it for Benjamin, the youngest.

As the STEWARD carries the bowl to BENJAMIN, the brothers look at each other in astonishment.

ISSACHAR: Behold! Benjamin's portion is five times as much as any of ours!

JUDAH: Even so, the thing would be pleasing to our father, for Benjamin is the youngest, and thou knowest he loveth him next to Joseph who is dead.

The servants fill the cups from oriental jars, serving JOSEPH and BENJAMIN first, others bear in platters of fruit and bread.

JOSEPH [*Aside to his STEWARD*]: Fill the men's sacks with food, as much as they can carry, and put every man's money in his sack's mouth. And put my cup, this silver cup [*Handing him the cup*] in the sack's mouth of the youngest, and his corn money. [*The STEWARD departs with the cup.*]

JOSEPH at last rises. The brothers at once rise with him.

The music ceases.

JOSEPH: Behold, your asses are laden with the grain of Egypt. Ye have food for the famine of your households. Get you up to the old man, your father. [*The brothers bow low.*]

JUDAH [*Stepping forward and bowing with uplifted hand*]: May the lord of our fathers give his blessing to my lord for all that he hath done to his servants, this day.

Soft music, Ave Maria.

The brothers depart, each bowing before JOSEPH. As BENJAMIN bows, JOSEPH holds out his hands and takes a step toward him, then checks himself.

JOSEPH: May the God of thy fathers be gracious unto thee, Benjamin.

BENJAMIN [*Bowing low*]: May the God of our fathers bless my lord. [*He departs.*]

The music ceases.

JOSEPH *stands rapt in thought, then suddenly turns to his STEWARD.*

JOSEPH: Up! Follow after the men when they have left the city, and when thou dost overtake them, say unto them, Wherefore have ye rewarded evil for good? One of you hath taken the silver cup from which my lord drinketh, and whereby, indeed, he divineth. Ye have done evil in so doing. [*The STEWARD departs.*]

CURTAIN.

SCENE III. THE SAME HALL IN JOSEPH'S PALACE

(The tables have been removed.)

The STEWARD enters. He goes to a door at the right and speaks.

STEWARD: My lord, let thy servant speak.

JOSEPH [*Appearing in the doorway*]: Speak on.

STEWARD: I did as thou didst command. The brethren are returned in great fear, and beg to speak with thee.

JOSEPH: Let them enter.

He ascends his throne. The brothers enter and fall on their knees before JOSEPH.

JOSEPH: What deed is this that ye have done?

LEVI: Wherefore saith my lord these words? God forbid that thy servants should do according to this thing.

RUEBEN: Behold, the money which we found in our sacks' mouths, we brought unto thee out of the land of Canaan. How then should we steal out of thy lord's house silver or gold? With whomsoever of thy servants it be found, both let him die, and we also will be my lord's bondmen.

JOSEPH: Now also let it be according to your words. He with whom it is found shall be my servant, and ye shall be blameless.

The brothers make haste to open their sacks.

JOSEPH: Search, beginning at the eldest son unto the youngest.

STEWARD [*Opening the sacks*]: Not here, my lord, nor here.

The brothers look more and more pleased as the cup is not found. He reaches BENJAMIN'S sack and lifts the cup out.

Here is the cup, oh my lord!

A cry arises from the brothers. BENJAMIN throws himself on his knees before JOSEPH.

Soft music, The Swan.

JOSEPH: What deed is this that ye have done? Did ye not know that such a man as I can surely divine?

JUDAH [*Rending his clothes*]: What shall we say unto my lord? What shall we speak, or how shall we clear ourselves? God hath found out the iniquity of thy servants. Behold, we are my lord's slaves, both we and he also with whom the cup is found.

JOSEPH: God forbid that I should do so. But the man in whose hand the cup is found, he shall be my servant. As for you, get you up in peace unto your father.

The music ceases.

JUDAH: Oh my lord, let thy servant, I pray thee, speak a word in my lord's ears, and let not thine anger burn against thy servant, for thou art even as Pharaoh. My lord asked his servants saying, Have ye a father or brothers? And we said unto my lord, We have a father, an old man, and a child of his old age, a little one, and his brother is dead, and he alone is left of his mother, and his father loveth him. And thou saidst unto thy servants, Bring him down unto me that I may set mine eyes upon him. And we said unto my lord, The lad cannot leave his father, for if he should leave his father, his father would die. And thou saidst unto thy servants, Except your youngest brother come down with you, ye shall see my face no more. And it came to pass when we came up unto thy servant, my father, we told him the words of my lord. And our father said, Go again

and buy us a little food. And we said, We cannot go down. If our youngest brother be with us, then will we go down, for we may not see the man's face except our youngest brother be with us. And thy servant, my father, said unto us, Ye know that my wife bare me two sons, and the one went out from me, and I said, Surely he is torn in pieces and I saw him not since; and if ye take this also from me, and mischief befall him, ye shall bring down my gray hairs with sorrow to the grave. Now, therefore, when I come to thy servant, my father, and the lad be not with us, seeing that his life is bound up in the lad's life, it shall come to pass when he seeth that the lad is not with us, that he will die, and thy servants shall bring down the gray hairs of thy servant, our father, with sorrow to the grave. For thy servant became surety for the lad unto my father, saying, If I bring him not unto thee, then I shall bear the blame of my father forever. [*Falling on his knees before JOSEPH*] Now, therefore, I pray thee, let thy servant abide, instead of the lad, a bondman to my lord, and let the lad go up with his brethren.

Soft music, Ave Maria.

JOSEPH [*Suddenly rising and crying with a loud voice*]: Cause every man to go out from me!

The servants hastily depart.

JOSEPH [*Holding out his hands toward his brothers*]: I am Joseph!! [*He quickly descends the step from his dais.*] Come near me, I pray you!

The brothers draw back in awe.

JOSEPH: I am Joseph, your brother, whom ye sold into Egypt. Now therefore be not grieved, nor angry with yourselves

that ye sold me hither. For these two years hath the famine been in the land, and yet there are five years in which there shall neither be earing nor harvest. And God did send me before you to save your lives by a great deliverance. So now, it was not you that sent me hither but God, and he hath made me a father to Pharaoh, and lord of all his house, and a ruler throughout all the land of Egypt.

The music changes to On the Wings of Song.

JOSEPH: Haste ye and go up to my father, and say unto him, Thus saith thy son Joseph, God hath made me lord of all Egypt. Come down unto me, tarry not. And thou shalt dwell in the land of Goshen, and thou shalt be near unto me, thou and thy children, and thy children's children, and thy flocks, and thy herds, and all that thou hast. And there will I nourish thee, for yet there are five years of famine, lest thou and thy household, and all that thou hast, come to poverty. [*Again holding out his hands to them*] And behold, your eyes see, and the eyes of my brother Benjamin, that it is my mouth that speaketh unto you.

JOSEPH *falls upon* BENJAMIN's neck.

JOSEPH: And ye shall tell my father of all my glory in Egypt, and all that ye have seen. And ye shall haste and bring down my father hither.

He embraces JUDAH and then the other brothers as he is speaking. They all gather about him in joy.

The music ceases.

STEWARD: My lord, a herald from Pharaoh is without.

JOSEPH: Let him enter.

HERALD [*Bowing to JOSEPH and then announcing in a loud voice*]: Joseph's brethren are come, and the fame thereof is heard in Pharaoh's house, and it pleaseth Pharaoh well, and his servants. And Pharaoh saith unto Joseph, Say unto thy brethren, This do ye. Lade your beasts, and go, get you unto the land of Canaan, and take your father and your households and come unto me, and I will give you the good of the land of Egypt, and ye shall eat the fat of the land. Now thou art commanded, this do ye. Take you wagons out of the land of Egypt for your little ones, and for your wives, and bring your father and come. Also regard not your stuff, for the wealth of all the land of Egypt is yours.

The HERALD bows and departs.

JOSEPH: I will give you wagons according to the commandment of Pharaoh, and provision for the way, also to each man changes of raiment. But Benjamin shall have three hundred pieces of silver, and five changes of raiment. And to my father I will send ten asses laden with the good things of Egypt, and ten she asses laden with corn and bread and meat for my father by the way. Go, therefore, my brethren, and make haste. See that ye fall not out by the way.

JOSEPH embraces BENJAMIN again. The brothers depart.

CURTAIN.

PART V.

SCENE I. JACOB'S TENT

JACOB is half reclining upon his couch. DINAH, JACOB'S daughter, is waiting upon him.

JACOB: Bring wine, my daughter, and some cakes.

DINAH: Yea, my father. [*She moves toward the door.*]

JACOB: Stay! Hath aught been heard to-day of thy brethren?

DINAH: Nay. Nothing yet hath been heard.

JACOB: The time is long, and my heart faileth me because of Benjamin. Benjamin, my son Benjamin, if thou too art taken! thou too as well as Joseph. May the Lord of my father Abraham and Isaac let me die if both Joseph and Benjamin are no more.

DAUGHTER: Peace, my father, Benjamin will return unto thee. The time is not yet; the journey out of Egypt is long and the asses are heavily laden.

A Youth hastily enters.

YOUTH [*Breathlessly*]: There appeareth a host of camels and asses in the south coming from Beer-Sheba!

A SECOND YOUTH [*Running in*]: I have even now come from the fields toward the south. A company of men approacheth!

JACOB [*Rising with the aid of DINAH, and moving feebly to the door of the tent*]: My eyes are waxed dim, tell me if peradventure it be my sons.

YOUTH [*Gazing out into the distance*]: We cannot yet tell.

DINAH [*Suddenly with a cry*]: Behold, our brethren!

YOUTH: Yea, verily it is they!

DINAH: And Benjamin and Judah are foremost!

Soft music, On the Wings of Song (the second half of the record beginning with the soft high notes just before the climax in the middle).

JACOB: Now may the God of our Fathers be praised!

Shouting is heard without.

JUDAH [*Swiftly entering and clasping JACOB by the hands as he kneels before him*]: My Father, Joseph is yet alive and he is Governor over all the land of Egypt. [BENJAMIN enters with REUBEN.]

JACOB [*In a trembling voice*]: Joseph, my son, alive! [*He sinks down half fainting upon his couch.*] Nay, why do you mock me?

BENJAMIN: Nay, Father, we do not mock thee. Joseph indeed liveth and he saith unto us, Ye shall tell my Father of all my glory in Egypt, and ye shall haste and bring him down hither.

JACOB: My heart fainteth within me.

REUBEN: For God hath made him lord of all Egypt and he hath commanded that we bring thee and our households and return, for Joseph yearneth to see thee.

The other brothers enter as REUBEN is speaking.

DAN: Yea, my Father, it hath pleased Pharaoh well and he will give us the wealth of the land of Egypt because we are Joseph's brethren.

LEVI: And without are the wagons which Joseph hath sent to carry thee.

JACOB [*Lifting his hands to heaven, his voice breaking with joy*]: It is enough. Joseph, my son, is yet alive. I will go and see him before I die.

CURTAIN.

The music changes to Ave Maria.

SCENE II. BY AN ALTAR IN BEER-SHEBA

There is a small altar of three large stones at the back. JACOB is reclining on his pallet in front of the altar.

READER: And Israel took his journey with all that he had and came to Beer-Sheba and offered sacrifices unto the God of his father Isaac. And God spake unto Israel in the visions of the night and said——

VOICE: Jacob! Jacob!

JACOB [*Rising on his arm*]: Here am I!

VOICE: The God of thy father saith unto thee, Fear not to go down into Egypt, for I will there make of thee a great nation. I will go down with thee into Egypt, and I will also surely bring thee up again, and Joseph shall surely put his hand upon thy eyes.

The music ceases.

JACOB [*Opening his eyes and raising himself upon his arm*]: Benjamin, my son, come hither.

BENJAMIN: Yea, father, I am here.

JACOB: The Lord hath spoken unto me in a vision of the night, saying, Fear not to go down into Egypt, for I will make

of thee a great nation, and Joseph shall put his hands upon thy eyes. Behold, now I will send thy brother Judah before me unto Joseph to direct his face unto Goshen; there shall I see my son.

BENJAMIN [*Lifting a hand above his head*]: Be it so even as thou dost command.

CURTAIN.

SCENE III. A PLACE IN GOSHEN

JACOB *is seated upon a rug. JUDAH and BENJAMIN enter.*

JUDAH [*Lifting one hand in salutation*]: God be gracious unto thee, my Father!

BENJAMIN: The Lord make his face to shine upon thee. [*Bowing likewise.*]

JACOB [*Holding out his arms*]: Hast thou seen my son Joseph? Hast thou brought me word from him?

JUDAH: Joseph hath made ready his chariot and cometh up here to Goshen to meet thee.

BENJAMIN: And he hath sent us before his face to bring thee word.

Soft music, On the Wings of Song (the second half beginning with the soft high notes just before the climax in the middle).

JUDAH: Even now he cometh. I hear the wheels of his chariot.

BENJAMIN and JUDAH help their father to rise. They support him as he takes a few steps toward the left holding out trembling hands. Suddenly JOSEPH enters and falls upon his father's neck, then kneels before him.

JOSEPH: My father! my father!!

JACOB [*Placing both hands on JOSEPH's head and speaking in a trembling voice*]: Now let me die, because I have seen thy face, because thou art yet alive.

CURTAIN.

The music changes to Hymno al Sol to the end of the scene.

SCENE IV. PHARAOH'S AUDIENCE CHAMBER

PHARAOH *is seated upon a throne. Two slaves are fanning him. A servant enters.*

SERVANT [*Bowing with his face to the earth*]: My lord!

PHARAOH: Speak.

SERVANT: Joseph, the governor of Egypt is without.

PHARAOH: Bid him enter. [*The servant departs.*]

JOSEPH [*Entering and lifting a hand in salutation*]: Long live Pharaoh!! Lo, my father and my brethren, and their flocks, and their herds, and all that they have are come out of the land of Canaan.

PHARAOH: It pleaseth me well. Bring them in unto me.

JOSEPH departs and returns with five of his brothers, JUDAH, BENJAMIN, REUBEN, and two others. They bow low to PHARAOH.

JOSEPH: Here, O Pharaoh, are five of my brethren.

PHARAOH: What is your occupation?

JUDAH: Thy servants are shepherds, both we and also our fathers.

REUBEN: For to sojourn in the land are we come, for thy servants have not pasture for their flocks, for the famine

is sore in the land of Canaan. Now, therefore, we pray thee, let thy servants dwell in the land of Goshen.

PHARAOH: In the best of the land, in the land of Goshen shall ye dwell.

JOSEPH: I have yet my father to bring unto thee.

PHARAOH: Bring him speedily.

JOSEPH leaves and reënters leading JACOB. Slowly JACOB approaches the throne and stands leaning upon JOSEPH, and gazing with dim eyes at PHARAOH.

JACOB: May the God of my father bless thee, O Pharaoh. [*Lifting a shaking hand he blesses PHARAOH.*]

PHARAOH: How old art thou?

JACOB: The days of the years of my pilgrimage are a hundred and thirty years; few and evil have the days of my life been, and have not attained unto the days of the years of the life of my fathers in the days of their pilgrimage.

PHARAOH [*To JOSEPH*]: Thy father and thy brethren are come unto thee. The land of Egypt is before thee. In the best of the land make thy father and brethren to dwell, in the land of Goshen let them dwell, and if thou knowest any men of activity among them, then make them rulers over my cattle.

They all depart, bowing low to PHARAOH.

CURTAIN.

READER: And Jacob blessed Pharaoh, and went out from before Pharaoh. And Joseph placed his father and his brethren and gave them a possession in the land of Egypt, in the best of the land, in the land of Rameses, as Pharaoh had commanded. And Joseph nourished his father and his brethren, and all his father's household with bread according to their families.



MOSES IN THE BULRUSHES

CHARACTERS

THE MOTHER OF MOSES

A LITTLE MAIDEN, MOSES' SISTER

PHARAOH'S DAUGHTER

THE PRINCESS' MAIDENS (*six or more*)

MOSES IN THE BULRUSHES

MUSIC

The scene is by a river bank. Flags, cat-tails, and tall rushes can be banked in earth at the back of the scene. If it is given outdoors a few shrubs and bushes among the flags help, unless you are fortunate enough to have a real brook in the scene.

The ark of bulrushes should be a deep egg-shaped basket with a top. Instead of a cover an arched frame like a cradle's can be made of raffia. Soft white cheesecloth should fall over one side of the basket to suggest the baby within.

The tall fans which the Maidens carry are made by binding long reeds to the end of tall poles. A Maiden walks on each side of the Princess, slowly fanning her as she moves along the river's edge.

Song Without Words (Cradle Song), by Mendelssohn (Victrola or organ).

MOSES IN THE BULRUSHES

SCENE. A FIELD WITH FLAGS AND BUSHES IN THE
BACKGROUND

Soft music, Cradle Song, to the end.

READER: And there went a man of the house of Levi, and took to wife a daughter of Levi. And the woman conceived, and bare a son, and when she saw him that he was a goodly child, she hid him three months. And when she could not longer hide him, she took for him an ark of bulrushes, and daubed it with slime and pitch, and put the child therein; and she laid it in the flags by the river's brink.

A woman carrying a basket and followed by a maiden enters.

MOTHER: I will put the child here in the flags by the river's brink where the daughter of Pharaoh cometh each day with her maidens to wash herself at the river. [*She places the ark among the bulrushes*] My daughter, do thou stand afar off to see what shall be done to him.

The maiden conceals herself afar off, as the mother departs.

PHARAOH's daughters followed by her maidens, two bearing tall fans on either side of her, enters and moves slowly along the edge of the flags.

READER: And the daughter of Pharaoh came down to wash herself at the river; and her maidens walked along by the river's side: and when she saw the ark among the flags, she said:

PHARAOH'S DAUGHTER: What is that yonder—among the flags by the river? [*To a maiden*] Go and fetch it.

The maiden hastens to the ark and bears it to PHARAOH'S DAUGHTER, who lifts the cover, and starts back.

READER: And when she had opened it, she saw the child: and, behold, the babe wept. And she had compassion on him, and said:

PHARAOH'S DAUGHTER: This is one of the Hebrew's children!

The sister hurries forward, and bowing low before the PRINCESS, speaks.

SISTER: Shall I go and call to thee a nurse of the Hebrew women, that she may nurse the child for thee?

PHARAOH'S DAUGHTER: Go.

READER: And the maid went and called the child's mother.

The Mother bows with her face to the ground before the Princess.

PHARAOH'S DAUGHTER: Take this child away, and nurse it for me, and I will give thee thy wages.

READER: And the woman took the child, and nursed it.

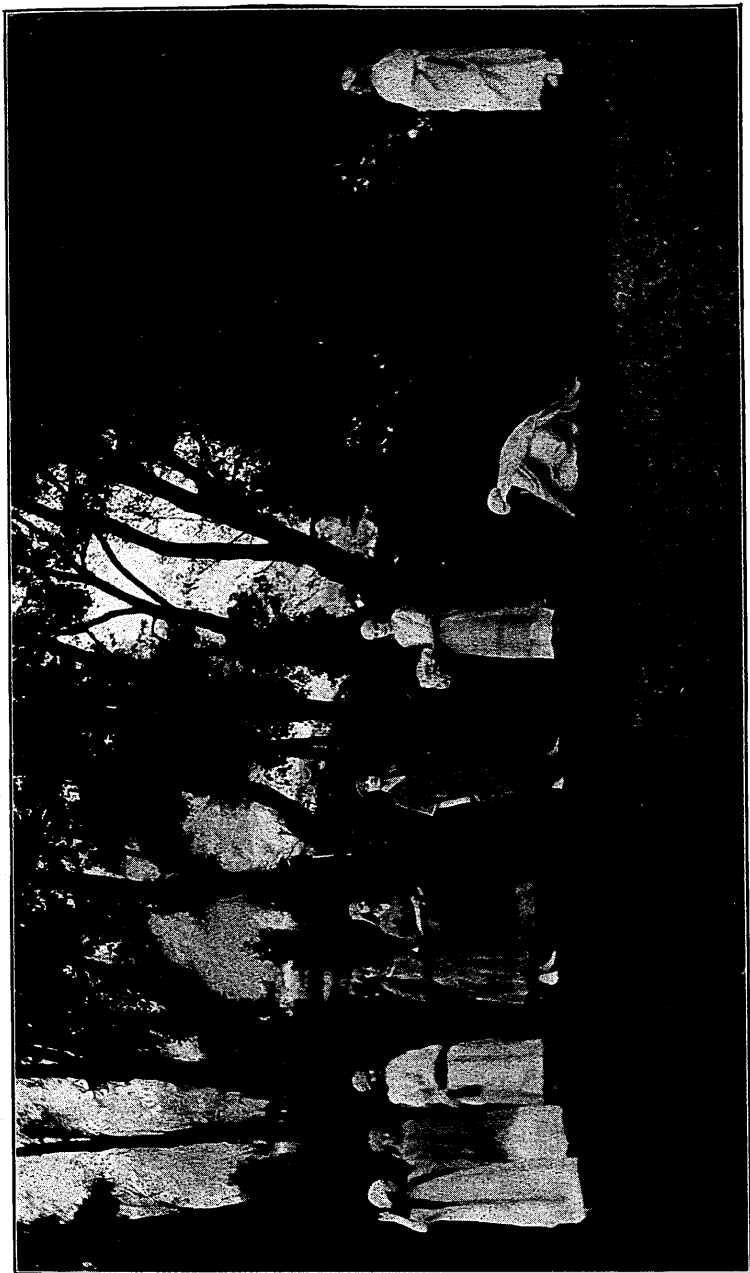
The Mother takes the ark from the Princess' maiden, and bowing again departs.

PHARAOH'S DAUGHTER [*To her maidens*]: I will call his name Moses, because I drew him out of the water.

The Princess and her maidens pass out.

READER: And the child grew and she brought him unto Pharaoh's daughter, and he became her son.

CURTAIN.



And Moses' sister said to Pharaoh's daughter, "Shall I go and call to thee a nurse of the Hebrew women?"



RUTH

CHARACTERS

NAOMI

RUTH

ORPAH

THREE WOMEN OF BETHLEHEM

BOAZ

FOUR OR FIVE YOUTHS, REAPERS IN THE FIELD, AND TWO OR MORE
MAIDENS

SIX ELDERS OF BETHLEHEM

AMMINADAB

RUTH

- SCENE I. ON THE WAY FROM MOAB
SCENE II. BY A WELL IN BETHLEHEM
SCENE III. A FIELD NEAR BETHLEHEM
SCENE IV. A ROOM IN A HOUSE IN BETHLEHEM
SCENE V. THE THRESHING FLOOR OF BOAZ
SCENE VI. OUTSIDE THE GATES OF BETHLEHEM
SCENE VII. IN THE HOME OF RUTH AND BOAZ

A soft background of blue or brown draperies is suitable for all the scenes. A description of how the well is made is found in the Introduction under "Practical Suggestions for Properties."

A large stone or earthenware jar with bowls of the same kind stand at one side in the Field with the Reapers. If the play is given out-of-doors, a real field of grain is ideal for this scene, otherwise it will have to be merely suggested by the motion of the Reapers, cutting imaginary grain with their sickles, as Ruth follows behind, apparently gathering the grain into her apron. Sheaves of grain can be stacked in the background to heighten the effect. And these can be spread upon the ground for the scene upon the threshing floor.

The two scenes in the house are very simple. A couch, a small table, a water jar, and an oriental lamp hanging at one side will give the right atmosphere, with oriental hangings at the door.

In the scene outside the gate at Bethlehem, screens, covered with brown burlap, or with building paper marked with heavy crayon to represent stone, as is done with the well, makes an effective wall. The Elders will sit upon the ground. There may be a well at one side.

MUSIC

Naomi's Grief Theme . . . Hebrew Melody, by Joseph Achron (Victrola).

Ruth's Love Theme . . . At Dawning, by C. W. Cadman (Victrola) violin.

The Reapers' Song . . . The Calm, from The Overture of William Tell, Part III (Victrola).

The Mother and Babe Theme . . . Song Without Words (Cradle Song), by Mendelssohn (Victrola or organ).

RUTH

SCENE I. IN THE FIELD AT MOAB

Soft music, Hebrew Melody.

READER: Now it came to pass in the days when the judges ruled, that there was a famine in the land. And a certain man of Bethlehem-judah went to sojourn in the country of Moab, he, and his wife, and his two sons. And the name of the man was Elimelech, and the name of his wife was Naomi, and the name of his two sons Mahlon and Chilion, Ephrathites of Bethlehem-judah. And they came into the country of Moab and continued there. And Elimelech, Naomi's husband, died, and she was left and her two sons. And they took them wives of the women of Moab; the name of the one was Orpah, and the name of the other Ruth, and they dwelt there about ten years. And Mahlon and Chilion died also both of them, and the woman was left of her two sons and her husband. Then she arose with her daughters-in-law that she might return from the country of Moab, for she had heard in the country of Moab how that the Lord had visited his people in giving them bread. Wherefore she went forth out of the place where she was and her two daughters-in-law with her, and they went on the way to return unto the land of Judah. And Naomi said unto her two daughters-in-law:

NAOMI and her daughters enter.

NOAMI: Go, return each to your mother's house. The Lord deal kindly with you as you have dealt with the dead and

with me. The Lord grant that you may find rest, each of you in the house of her husband.

RUTH: Surely we will return with thee unto thy people.

NAOMI: Turn again, my daughters, why will you go with me?

Nay, my daughters, for it grieveth me much for your sakes that the hand of the Lord is gone out against me.

ORPAH *kisses* NAOMI *upon the forehead and departs, but*
RUTH *clings to* NAOMI.

NAOMI: Behold, thy sister-in-law is gone back unto her people, and unto her gods. Return thou after thy sister-in-law.

Soft Music, Hebrew Melody.

RUTH: Entreat me not to leave thee, or to return from following after thee, for whither thou goest I will go, and where thou lodgest, I will lodge, thy people shall be my people, and thy God, my God. Where thou diest, I will die, and there will I be buried. The Lord do so to me, and more also, if aught but death part thee and me.

CURTAIN.

The music grows louder between the scenes and ceases when the curtain parts for Scene II.

SCENE II. BY A WELL IN BETHLEHEM

Three women are drawing water as RUTH and NAOMI enter.

NAOMI: I am very weary with the journey.

RUTH: Behold, a well! Sit here, I pray thee, and rest a while, and I will give thee water to drink.

NAOMI *sinks down wearily upon a rock.*

NAOMI: So be it, my daughter, for I can go no further.

RUTH [*Going over to the women by the well*]: Give me, I pray thee, some water from the well for the woman yonder.
[*The women lower their pitchers into the well for water*]
What city is this?

WOMAN: It is Bethlehem.

RUTH: The God of my fathers be praised!

SECOND WOMAN: Hast thou gone far?

RUTH: We have come from the country of Moab.

WOMAN: Verily the journey is long.

RUTH: Yea, for Naomi, I care not for myself, but Naomi, my mother, is well nigh spent.

THIRD WOMAN: Here, daughter, is water for thee and thy mother.

RUTH *bears the water jar on her shoulder to NAOMI.*

FIRST WOMAN [*In wonder*]: Naomi! Did not the maiden call her Naomi?

SECOND WOMAN [*Moving toward the strangers*]: Art thou Naomi?

Soft music, Hebrew Melody.

NAOMI: Call me not Naomi, meaning sweetness, call me Mara, meaning bitterness, for the Almighty hath dealt very bitterly with me. I went out full, and the Lord hath brought me home again empty. Why then call ye me Naomi, seeing that the Lord hath testified against me, and the Almighty hath afflicted me?

The music ceases.

FIRST WOMAN: Fear not, Naomi, behold thy husband's kinsman Boaz yet liveth.

SECOND WOMAN: A mighty man of wealth and it is now the beginning of the barley harvest and he is in the fields with his young men.

RUTH: Let me now go to the field and glean ears of corn after him in whose sight I shall find grace.

NAOMI: Go, my daughter.

RUTH *departs.*

CURTAIN.

The Hebrew Melody is played between these scenes until the music changes to The Calm, from the William Tell Overture, as the curtain parts.

SCENE III. A FIELD NEAR BETHLEHEM

Seven youths are reaping in a field and swinging their scythes in time with the rhythm of the music, the Calm, as they sing and hum the melody. RUTH enters and quietly gleans behind the reapers as the music continues for two or three minutes. Then the singing of the youths ceases but the soft music continues.

READER: And Ruth went and gleaned in the field after the reapers, and her hap was to come upon part of the field belonging unto Boaz who was of the kindred of Elimelech. [Boaz is seen approaching] And Boaz came from Bethlehem and said unto the reapers:

The music ceases.

BOAZ [*Lifting one hand in salutation*]: The Lord be with you.

YOUTHS [*Bowing in unison*]: The Lord bless thee.

BOAZ [*To the head reaper*]: Whose damsel is this?

REAPER: It is the Moabitish damsel that came back with Naomi out of the land of Moab. And she said, I pray

you, let me glean and gather after the reapers among the sheaves. So she came and continued even from the morning until now, that she tarried a little in the house.

BOAZ [*To RUTH*]: Hearest thou not, my daughter? Go not to glean in another field, neither go from hence, but abide here fast by my maidens. Let thine eyes be on the fields that they do reap, and go thou after them. Have I not charged the young men that they shall not molest thee? And when thou are athirst, go unto the water jars and drink of that which the young men have drawn.

Soft music, At Dawning.

RUTH [*Bowing with her face to the ground before BOAZ*]: Why have I found grace in thine eyes that thou shouldst take knowledge of me, seeing that I am a stranger?

BOAZ [*Taking her by the hand and lifting her to her feet*]: It hath fully been showed me all that thou hast done unto thy mother-in-law since the death of thine husband, and how thou hast left thy father and thy mother, and the land of thy nativity, and art come unto a people which thou knewest not before. The Lord recompense thy work and a full reward be given thee by the Lord God of Israel under whose wings thou art come to trust.

RUTH: Let me find favor in thy sight, my lord, for that thou hast comforted me, and for that thou hast spoken friendly unto thy handmaid, though I be not like unto one of thine handmaids.

BOAZ: It is mealtime, come thou hither, and eat of the bread and dip thy morsel in the wine.

A girl brings a water jar and a large dish of corn. RUTH sits beside the reapers. BOAZ hands her some corn and a cup of water.

READER: And Ruth sat beside the reapers and Boaz reached her parched corn and she did eat and was sufficed and left.

BOAZ [*Turning to the young man*]: Let her glean even among the sheaves, and reproach her not. And let fall also some of the handfuls on purpose for her, and leave them that she may glean them and rebuke her not. [*Boaz departs.*]

The music ceases.

The curtain closes for a moment to denote the passage of time. It rises again showing the youths reaping and RUTH gleaning among the sheaves. As she gleans, she hums with the reapers the melody of The Calm, from the William Tell Overture. The reapers swing their scythes in time to the music as they sing.

The music ceases.

READER: So Ruth gleaned in the field until even, and beat out that she had gleaned and it was about an ophar of barley, and she took it and went into the city.

RUTH *departs*—*holding the grain in the folds of her robe.*

CURTAIN.

Soft music, Hebrew Melody, between these scenes.

SCENE IV. A ROOM IN A HOUSE IN BETHLEHEM

NAOMI *is seated upon a couch.*

RUTH: Behold the barley that I have gleaned. [*Holding out her apron.*]

NAOMI: Where hast thou gleaned to-day and where wroughtest thou? Blessed be he that did take knowledge of thee.

RUTH: The man's name with whom I wrought to-day is Boaz.

NAOMI: Blessed be he of the Lord who hath not left off his kindness to the living and to the dead. The man is near of kin unto us, one of our next kinsmen.

RUTH: And at mealtime he said unto me, Come thou hither and eat of the bread and dip thy morsel in the wine. And it was even so as he desired, for I did sit beside the reapers, and Boaz himself handed me the parched corn and I did eat until I was satisfied.

NAOMI: Ah, it is well.

RUTH: And when I had risen up to glean, Boaz commanded his young men saying, Let her glean even among the sheaves, and let fall some of the handfuls on purpose for her and leave them that she may glean them and rebuke her not. See, mother, I have gleaned until the even, and beat out what I have gleaned, and, behold, it is about an ephah of barley. And he said unto me also, Thou shalt keep fast by my young men until they have ended all my harvest.

NAOMI: It is good, my daughter, that thou go out with his maidens, that they meet thee not in any other field. [NAOMI draws RUTH down beside her on a couch.] My daughter, shall I not seek rest for thee that it may be well with thee? And now, is not Boaz of our kindred, with whose maidens thou wast? Behold, he winnoweth barley to-night in the threshing floor. Wash thyself, therefore, and anoint thee and put thy raiment upon thee and get thee down to the floor, and make not thyself known unto the man, until he shall have done eating and drinking. And it shall be when he lieth down that thou shalt mark the place where he shall lie and thou shalt go in and sit down at his feet, and he shall tell thee what thou shalt do.

RUTH: All that thou sayest unto me I will do.

Soft music, Hebrew Melody, between these scenes.

SCENE V. THE THRESHING FLOOR OF BOAZ

READER: And Ruth went down unto the floor and did according to all that her mother-in-law bade her. And when Boaz had eaten and drunk, and his heart was merry, he went to lie down at the end of the heap of corn, and she came softly and sat down at his feet.

Soft music, At Dawning, to the opening of Scene VI.

RUTH enters silently and stands concealed in the shadow behind a heap of corn. BOAZ enters and lies down. RUTH slips out from behind the corn and sits down at his feet.

And it came to pass at midnight, that the man was afraid and turned himself, and, behold, a woman sat at his feet.

BOAZ: Who art thou?

RUTH: I am Ruth, thine handmaid. Spread therefore thy skirt over thine handmaid, for thou art a near kinsman.

BOAZ: Blessed be thou of the Lord, my daughter, for thou hast showed more kindness now than at the beginning, insomuch as thou followest not young men whether poor or rich. And now, my daughter, fear not, I will do to thee all that thou requirest, for all the city of my people doth know that thou art a virtuous woman. And now it is true that I am thy near kinsman, howbeit there is a kinsman nearer than I. And it shall be in the morning that if he will perform unto thee the part of a kinsman, well; let him do the kinsman's part. But, if he will not do the part of a kinsman to thee, then will I do the part of a kinsman to thee, as the Lord liveth. And go not empty handed unto thy mother-in-law. Bring the veil that thou

hast upon thee, and hold it, and I will measure six measures of barley, thus——

RUTH kneels and holds her veil, as BOAZ pours the grain into it.

RUTH [*Looking up into Boaz's face*]: May the Lord bless thee and recompense thee.

BOAZ [*Placing his hand upon RUTH's head*]: My daughter, Go in peace.

SCENE VI. OUTSIDE THE GATE AT BETHLEHEM

Six elders are seated or standing in the background. BOAZ enters, looking about as if in search of someone.

BOAZ: The Lord be with thee.

ELDERS: The Lord be with thee.

BOAZ: Hath Amminadab passed this way?

ELDERS: Nay, we have not seen him.

BOAZ seats himself on the right and watches the passers-by. Four more elders of the town enter and join the group.

A man enters and is passing by as BOAZ calls.

BOAZ: Ho! Amminadab, turn aside.

AMMINADAB: What wouldst thou have with me?

BOAZ: Tarry here at the gate a little while.

AMMINADAB [*Seating himself*]: Be it as thou desirest, Boaz.

BOAZ: Come, O elders of Bethlehem, sit ye down here and be witnesses to what we now say and do.

ELDERS: So be it, most excellent Boaz.

BOAZ: Naomi that is come again out of the country of Moab selleth a parcel of land which was our brother Elimelech's, and I thought to advertise thee saying, Buy it before the inhabitants and before the elders of my people. If thou wilt redeem it, redeem it, but if thou wilt not redeem it, then tell me, that I may know, for there is none to redeem it besides thee, and I am after thee.

AMMINADAB: I will redeem it.

BOAZ: What day thou buyest the field of the hand of Naomi, thou must buy it also of Ruth the Moabite, the wife of the dead, to raise up the name of the dead upon his inheritance.

AMMINADAB: If this be so, I cannot redeem it for myself, lest I mar mine own inheritance. Redeem thou my right to thyself, for I cannot redeem it.

BOAZ: I agree. Let the unbinding of thy sandal be a testimony of our contract. Henceforth I stand in thy sandals. [*He quickly unbinds AMMINADAB's sandal.*]

BOAZ: Ye are witnesses this day that I have bought all that was Elimelech's, and all that was Chilion's and Mahlon's of the hand of Naomi. Moreover, Ruth, the wife of Mahlon, have I purchased to be my wife to raise up the name of the dead unto his inheritance, that the name of the dead be not cut off from among his brethren, and from the gate of his place. Ye are witnesses this day.

ELDERS [*Together*]: We are witnesses.

Soft music, At Dawning.

ELDER: The Lord make the woman that is to come unto thine house like Rachel and like Leah, which two did build the house of Israel, and do thou worthily in Ephratah, and be famous in Bethlehem. And let thy house be like the

house of Pharez, whom Tamar bare unto Judah, of the offspring which the Lord shall give thee of this young woman.

READER: So Boaz took Ruth and she was his wife.

CURTAIN.

The music changes to The Cradle Song, which continues throughout Scene VII.

SCENE VII. IN THE HOUSE OF BOAZ AND RUTH
A YEAR LATER

RUTH *is reclining on a couch, gazing into a basket. In the basket lies a babe wrapped in swaddling clothes. A woman stands at the head of RUTH's couch, another at the door.*

WOMAN [*At the door*]: Naomi cometh.

RUTH: Naomi, my mother Naomi! May the God of our fathers be praised!

NAOMI *enters and stands gazing at the babe.*

RUTH [*Holding out hands to her mother*]: Mother, behold the babe!

NAOMI: My daughter, thou hast borne Boaz a son. [NAOMI's voice trembles with emotion as she kneels beside the basket.]

WOMAN [*Standing at head of the couch*]: Blessed be the Lord, which hath not left thee this day without a kinsman, that his name may be famous in Israel.

SECOND WOMAN [*Gazing into the basket*]: And he shall be unto thee a restorer of thy life, and a nourisher of thine

old age, for thy daughter-in-law, which loveth thee, which is better to thee than seven sons, hath borne him.

NAOMI [*Clasping the babe to her breast*]: Let me take the child and lay it in my bosom and I shall be nurse unto it.

WOMAN: This is a son borne to Naomi and he shall be called Obed, the worshiper and servant of Jehovah.

Soft music as NAOMI speaks.

NAOMI: Surely, Jehovah hath blessed his handmaiden! He took away and he hath given again. Blessed be the name of Jehovah! In the hour of my sorrow and bitterness, he gave unto me a daughter-in-law, which is better than seven sons, and now she hath given me this child to be a nourisher of my old age.

NAOMI's face becomes illumined as by a prophetic vision.

Yea, and from his loins shall spring a king.

And his name shall be called Wonderful, Counsellor, The Mighty God, the Everlasting Father, The Prince of Peace.

And of the increase of his government and peace there shall be no end, upon the throne of David and upon his kingdom to order it, and to establish it with judgment and with justice from henceforth and even forever.

CURTAIN.

**SAMUEL IN THE HOUSE OF
THE LORD**

CHARACTERS

HANNAH, *The Mother of SAMUEL*

ELI, *the Priest*

THE CHILD SAMUEL (*four or five years old*)

THE TWO SONS OF ELI

A SERVANT

THE VOICE OF THE LORD

SAMUEL IN THE HOUSE OF THE LORD

SCENE I. THE HOUSE OF THE LORD

SCENE II. HANNAH'S GIFT UNTO THE LORD

SCENE III. THE SIN OF THE SONS OF ELI

SCENE IV. SAMUEL HEARS THE VOICE OF THE LORD

This play is very appropriate as a Children's Day Service.

The little child Samuel should be as young as is possible consistent with his being able to understand his part. All that he says and does is adapted to a little child of four or five years. He will like to perform the services at the altar, as the placing of the shewbread in two rows is like a kindergarten game. He will also love to run and meet his mother and throw his arms about her neck when she suddenly returns, and the few sentences that he speaks are very simple.

In the last scene let him take all the time that he wishes in removing his little coat and folding it and placing it beside his pallet and lying down and covering himself up and closing his eyes. Soft music is played all through this scene and the effect of the little child eagerly performing all these duties in utter unconsciousness of the congregation, while the music forms a background to it all, is deeply moving and beautiful.

A little child must be allowed to go over his part more often than the older ones. He will love to do it and will *live* it out in his vivid imagination. When he has finally grasped it all and knows his lines and just what he is to do, he will never fail at the final service. Once, when Hannah forgot to bring in his little coat in the third scene, and became much confused, little Samuel held the whole situation together by his presence of mind and entire

lack of self-consciousness. "Mother," he whispered, as he threw his arms about her neck, "you have forgotten to bring my coat, go back for it." Then he returned to the altar and quietly arranged the shewbread until her return. Few realized, in the congregation, that anything unforeseen had happened.

The carved woodwork of the chancel itself forms a beautiful background for all the scenes which are the same.

The Temple of the Lord in Shiloh, in the days of Eli the Priest, was very simple and little is known about it. There was a curtain of some soft rich color, preferably old gold, in the background concealing the Holy of Holies where the Ark of the Covenant stood. In front of the curtain stood a simple altar and one side of the altar a low stand or table for the shewbread. It may be covered with a linen cloth, unless the stand is carved and appropriate for the temple. There was probably no seven-branched candlestick at this early time on the right side of the altar, but a brass brazier may stand there for the washing of the sacrifice when it is brought to the altar. Over the altar hung an oriental lamp. It is lighted throughout all the scenes. The altar is made by standing a wooden box on end and covering it with gold lacquer paper. A brass bowl is on the altar. A few live coals may be placed in the bowl and powdered incense sprinkled on top, filling the temple with the odor and thin smoke of the incense.

On the extreme left of the platform and toward the front stands Eli's chair during the first scene, and this is replaced in the last scene by the couch upon which Eli sleeps.

Samuel's little pallet is rolled up and lies upon the ground to the right of the altar in the last scene. It is simply two oriental shawls or a rug and a shawl, one of which Samuel can unroll and lie down upon, covering himself with the other.

The shewbread which Samuel brings in upon a brass or pewter platter is represented by twelve "Bentz water crackers." These are thick and round, suggesting the loaves that the priests used. They are laid on the table in two rows of six each. (Leviticus xxiv, 5-6.)

Samuel wears a white tunic, white sandal bindings, and a linen ephod, which was a broad girdle of blue or gold or red and other colors mixed. It is not necessary to follow the description of these symbolic garments accurately. One or two colors for the girdle is effective. The little coat can be blue or red, made with loose sleeves, to put on easily over the tunic.

Eli wears a blue robe coming just below the knees over a white undergarment, with a girdle of blue and red, and a white or blue turban.

MUSIC

The music used in this play is "Old Melody," by Sinding (Opus 89, No. 2). If it can be played by violin and with the organ or piano it is most effective. Wherever soft music is indicated, the melody is played, growing louder during the times when the child Samuel is silently placing the shewbread beside the altar, and when he is preparing to sleep.

There need only be a moment between the scenes, and while the curtain is closed a few soft chords, played on the organ, will hold the atmosphere of the service.



SAMUEL IN THE HOUSE OF THE LORD

SCENE I. THE HOUSE OF THE LORD

READER: Now there was a certain man of Mt. Ephraim and his name was Elkanah, and he had a wife, whose name was Hannah, but she had no children. And she went up unto the house of the Lord year by year.

HANNAH enters by a side door and slowly ascends the steps to the altar.

Now Eli the priest sat upon a seat by a post of the temple of the Lord.

And Hannah was in bitterness of soul, and prayed unto the Lord and wept sore. And she vowed a vow, and said:

Soft music, Old Melody (played by violin and piano), till the opening of Scene II.

HANNAH [*Kneeling at right of altar*]: O Lord of Hosts, if thou wilt indeed look upon the affliction of thine handmaid, and remember me, and not forget thine handmaid, but will give thine handmaid a man child, then I wilt give him unto the Lord all the days of his life. And there shall no razor come upon his head.

READER: And it came to pass as she continued praying before the Lord, that Eli marked her mouth. Now as Hannah spoke in her heart, only her lips moved but her voice was not heard. Therefore, Eli thought she had been drunken, and Eli said unto her:

ELI [*Rising and taking a step toward her*]: How long wilt thou be drunken? Put away thy wine from thee.

HANNAH: Nay, my lord, I am a woman of a sorrowful spirit. I have drunk neither wine nor strong drink, but have poured out my soul before the Lord.

ELI [*Lifting his hand in blessing*]: Go in peace, and the God of Israel grant thee thy petition that thou hast asked of him.

HANNAH: Let thine handmaid find grace in thy sight.

She bows before the priest and departs, descending the steps.

READER: So the woman went her way and did eat and her countenance was no more sad.

CURTAIN.

SCENE II. HANNAH'S GIFT UNTO THE LORD

Same as Scene I

READER: And Hannah rose up in the morning early and worshipped before the Lord and returned to her home to Ramah. And the Lord remembered her. Wherefore it came to pass that she bore a son, and called his name Samuel, saying, Because I have asked him of the Lord.

And the man Elkanah and all his house went up to offer unto the Lord the yearly sacrifice, and his vow. But Hanaah went not up, for she said unto her husband, I will not go up until the child be weaned, then I will bring him that he may appear before the Lord, and there abide forever.

And when she had weaned him she took him up with her and brought him unto the house of the Lord in Shiloh, and the child was young.

The curtain parts.

HANNAH, *leading little SAMUEL by the hand, enters the door at the side and ascends the steps.*

READER: And she brought the child to Eli.

HANNAH [*Bowing on one knee before ELI, with her arm around little SAMUEL*]: O my lord, as thy soul liveth, my lord, I am the woman that stood by thee here, praying unto the Lord. For this child I prayed and the Lord hath given me my petition which I asked of him.

ELI [*Placing his hand upon SAMUEL's head*]: May the Lord bless thy son.

HANNAH: Therefore also have I lent him to the Lord. As long as he liveth he shall be lent to the Lord.

ELI: May the Lord bless thee for thy gift.

HANNAH *rises and turns to the altar, looking up to heaven; the little child stands beside her holding her skirt.*

Soft music, Old Melody.

HANNAH: My heart rejoiceth in the Lord. Mine horn is exalted in the Lord. There is none holy as the Lord, for there is none beside thee, neither is there any rock like our God. The bows of the mighty men are broken, and they that stumbled are girded with strength. For the pillars of the earth are the Lord's and he hath set the world upon them. [*Lifting her hands to heaven.*]

He will keep the feet of his saints and the wicked shall be silent in darkness, for by strength shall no man prevail. The Lord shall judge the ends of the earth, and he shall give strength unto his king and exalt the horn of his anointed.

HANNAH *turns and gently taking SAMUEL by the hand leads him to ELI. She then kneels and embraces the child as she speaks very tenderly to him.*

The music ceases.

HANNAH: Samuel, my son, behold now I leave thee here in the temple to minister unto the Lord before Eli, the priest.

SAMUEL [*Clasping her tightly about the neck*]: Mother, let me return with thee!

HANNAH: Nay, my son, dost remember how I have often told thee I have lent thee to the Lord? Dost remember?

SAMUEL [*Still clinging to her*]: Yea, I remember.

HANNAH: And I will come up to the temple with thy father every year, and I will bring thee a little coat which I will make for thee.

HANNAH quietly loosens SAMUEL's arms from about her neck, but holds him by both hands as she talks to him, very tenderly.

SAMUEL: Wilt thou return soon, mother?

HANNAH: Yea, my son, so now thou wilt serve the Lord here in the temple and Eli the priest will direct thy steps in all that thou must do.

She rises and places his little hand in the hand of ELI.

As SAMUEL stands gazing up into ELI's face, HANNAH swiftly departs.

CURTAIN.

SCENE III. THE SIN OF THE SONS OF ELI

ELI is seated in a chair, his head bowed with grief.

ELI: Alas! What is this that I hear! my sons know not the Lord. I have heard all that my sons do unto all Israel. Lo, I am very old and they will bring down my gray hairs with sorrow to the grave.

He strikes his staff on the floor, a servant enters.

ELI [*To the servant*]: Bid my sons come unto me.

As the servant departs, ELI covers his face with his hands.

ELI's two sons enter.

ELI: Why do ye such things? For I hear of your evil dealing by all this people. Nay, my sons, for it is no good report that I hear. Ye make the Lord's people to transgress. If one man sin against another, the judge shall judge him, but if a man sin against the Lord, who shall entreat for him?

SON: Ha! Ha! We fear not the Lord!

SECOND SON: Who is God that we should fear him? [*They depart.*]

ELI: Ye will bring down my gray hairs with sorrow to the grave.

ELI lifts his arms in a gesture of despair, and rising slowly leaves, with bowed head. SAMUEL enters carrying a plate of shewbread which he carefully arranges upon the table beside the altar, as the music is heard.

Soft music, Old Melody.

READER: But Samuel ministered before the Lord, being a child girded with a linen ephod. Moreover, his mother made him a little coat and brought it to him year by year when she came up to offer the yearly sacrifice.

HANNAH enters by the door below the platform and begins to ascend the steps. She pauses and gazes in silence at the child as he is busy before the altar, then she speaks, holding out her hands to him.

HANNAH: Samuel!

SAMUEL [*Turning quickly, he runs to her and flings himself upon her*]: Mother!

HANNAH: My son, my son!

SAMUEL [*Still clinging to her*]: Mother!

The music ceases.

HANNAH: Thy father and I have come up to offer the yearly sacrifice and see—[*Holding up the cloak*] I have made thee a little cloak.

ELI *enters*. HANNAH *bows before him*.

SAMUEL *stands silently, holding his mother's hand*.

ELI: The Lord bless thee, Hannah.

HANNAH: The Lord be with thee.

ELI: The child Samuel hath grown and is in favor both with the Lord and also with man.

HANNAH: Thy words make my heart to rejoice. Behold, I have brought him a little coat.

SAMUEL: See the coat mother hath made for me!

ELI: It is well. My child, thy mother shall array thee in thy new coat.

HANNAH *kneels before the child and puts it on. He smoothes it with his hands*.

SAMUEL: It is a nice coat.

ELI: What dost thou say to thy mother for this gift?

SAMUEL [*Flinging his arms about her neck*]: I thank thee, Mother.

CURTAIN.

SCENE IV. SAMUEL HEARS THE VOICE OF THE LORD

READER: And the child Samuel ministered unto the Lord before Eli. And the word of the Lord was precious in those days; there was no open vision.

ELI enters with one hand outstretched, as SAMUEL leads him by the other.

ELI: Samuel, my son, my eyes are waxed dim that I cannot see. Lead me to the couch that I may lie down, for the night draweth nigh.

SAMUEL: I will lead thee, Eli, here is thy couch.

ELI [*Seating himself on the couch*]: Hath the lamp of the Lord gone out in the Temple of the Lord? Where the Ark of God is?

SAMUEL [*Running to the altar and looking up at the lamp*]: Nay, it yet burneth.

Soft music, Old Melody, to the end of the scene.

ELI: It is well; go, my son, and lie down to sleep.

ELI lies down, SAMUEL covers him with a robe. He then passes over to the right of the altar where his pallet is rolled up on the floor. He unrolls it, removes his little coat, folds it and lays it beside his pallet, and lying down covers himself with an oriental shawl and quickly falls to sleep.

READER: And when Samuel was laid down to sleep the Lord called Samuel and said,

VOICE OF THE LORD: Samuel!

SAMUEL [*Opening his eyes and sitting up*]: Here am I! [*He runs over to ELI's couch.*] Here am I, for thou callest me.

ELI: I called not, lie down again.

The child returns to his pallet, lies down, covers himself and closes his eyes. Soft music only is heard for a moment, then the VOICE.

VOICE OF THE LORD: Samuel! Samuel!

SAMUEL [*Scrambling out of bed and hurrying over to ELI*]:
Here am I, for thou *didst* call me!

ELI: I called not, my son, lie down again.

SAMUEL returns to his bed and again falls to sleep.

READER: Now Samuel did not yet know the Lord, neither was the word of the Lord yet revealed unto him. And the Lord called Samuel again the third time.

VOICE: Samuel!—Samuel!—Samuel!

SAMUEL [*Rising and running again to ELI*]: Here am I, for thou callest me!

ELI [*Half rising from his couch and speaking in wonder and awe*]: I perceive that the Lord hath called the child!
[*Turning to the child and laying his hand upon his head*]
Go, lie down, and it shall be if He call thee, that thou shall say—Speak, Lord, for thy servant heareth.

SAMUEL returns to his couch.

VOICE OF THE LORD: Samuel!

SAMUEL quickly sits up in bed and gazes upward, as he speaks.

SAMUEL: Speak, Lord, for thy servant heareth!

CURTAIN.

SCENE V. SAMUEL GIVES THE LORD'S MESSAGE

READER: And Samuel lay until the morning, and opened the doors of the House of the Lord. And Samuel feared to show Eli the vision. Then Eli called Samuel and said:

SAMUEL rises and is putting on his little coat and folding up his bed when ELI raises himself in his bed and calls.

ELI: Samuel! My son!

SAMUEL [*Running to him*]: Here am I!

ELI: What is the thing that the Lord hath said unto thee? I pray thee, hide it not from me. God do so to thee and more also if thou hide anything from me of the things that He saith unto thee!

SAMUEL: The Lord saith unto me, I will judge against Eli all things which I have spoken concerning his house, because his sons did wrong and he stopped them not.

ELI [*Lifting a trembling hand to heaven*]: It is the Lord! Let Him do what seemeth to Him good! [*He bows his head in grief.*]

CURTAIN.

If SAMUEL is a very little child, the last scene can be omitted, as the lines will be too hard for him to learn, thus closing the service with SAMUEL'S reply to the Lord.

DAVID AND JONATHAN

CHARACTERS

PART 1

THE VOICE OF THE LORD

SAMUEL, *the Priest*

ELDERS OF BETHLEHEM (*two or three*)

JESSE, a *Bethlehemite*

ELIAB, a son of JESSE

ABINADAB, a son of JESSE

SHAMMAH, a son of JESSE

SEVEN OTHER SONS OF JESSE

DAVID, *the youngest son of JESSE*

SAUL, *King of Israel*

ABNER, *the Captain of SAUL's Army*

JONATHAN, SAUL's son

A SERVANT OF SAUL

PART 2

SAUL

ABNER

ELIAB, *now in SAUL's army*

ABINADAB, *now in SAUL's army*

SHAMMAH, *now in SAUL's army*

DAVID, *the shepherd lad*

TWO SOLDIERS OF SAUL

GOLIATH OF GATH

JONATHAN

A GROUP OF MAIDENS OF ISRAEL

TWO OR THREE SERVANTS OF SAUL

A LAD

PART 3

DAVID

AHIMELECH, *the Priest*

DOEG, *the Chief of SAUL's Herdsmen*

JONATHAN

ABIATHAR, *a son of AHIMELECH and a follower
of DAVID*

ABISHI, *a follower of DAVID*

ABNER

SAUL

A GROUP OF SAUL'S SOLDIERS

PART 4

DAVID

ACHISH, *King of Gath*

A SERVANT OF ACHISH

SAUL

TWO SERVANTS OF SAUL

A WOMAN OF ENDOR

SAMUEL

TWO PRINCES OF THE PHILISTINES

SOLDIERS OF THE PHILISTINES

ABIATHAR

SEVERAL PRIESTS OF NOB

A SERVANT OF DAVID

AN EGYPTIAN

A YOUNG MAN

DAVID AND JONATHAN

PART 1. DAVID, THE FUTURE KING OF ISRAEL

- SCENE I. OUTSIDE OF BETHLEHEM
- SCENE II. BY AN ALTAR IN BETHLEHEM
- SCENE III. WITHIN SAUL'S TENT
- SCENE IV. WITHIN SAUL'S TENT

PART 2. DAVID, THE SHEPHERD LAD

- SCENE I. ON A HILL BY THE VALLEY OF ELAH
- SCENE II. ANOTHER PART OF THE HILL
- SCENE III. IN THE VALLEY OF ELAH
- SCENE IV. WITHIN SAUL'S TENT
- SCENE V. WITHIN SAUL'S TENT
- SCENE VI. A FIELD
- SCENE VII. A FEAST IN THE KING'S HOUSE
- SCENE VIII. A FIELD

PART 3. DAVID, THE FUGITIVE

- SCENE I. A ROOM IN THE HOUSE OF AHIMELECH, THE
PRIEST
- SCENE II. A FOREST AT RAMAH
- SCENE III. THE WILDERNESS OF ENGEDI
- SCENE IV. THE WILDERNESS OF ENGEDI

PART 4. DAVID AMONG THE PHILISTINES

- SCENE I. THE AUDIENCE CHAMBER OF ACHISH, KING OF
GATH
- SCENE II. BEFORE THE CURTAIN
- SCENE III. A ROOM IN THE HOUSE OF ENDOR
- SCENE IV. ON THE WAY TO JEZREEL
- SCENE V. OUTSIDE OF ZIKLAG
- SCENE VI. A FIELD

The altar in Scene II, Part I (The Crowning of David), requires only a few large stones, as it can be very low.

Saul's tent may be represented by an oriental hanging, draped at the back, a couch and a few weapons, sword and shield hanging at one side, with a large brass brazier, if desired, near the front.

David, as the Shepherd Boy, should wear a piece of fur hung over one shoulder and fastened on the opposite hip. He wears a short red or brown sleeveless tunic, a small shepherd's bag of leather is hung across one shoulder by a cord or thong reaching to the hip, and a shepherd's sling hangs from a leather belt at his waist. The sling is made by passing a long cord through both ends of an oblong strip of leather.

In the house of Ahimelech the Priest, an altar made of a box covered with an oriental scarf stands in front of a curtain; there is a brass bowl upon it containing a few live coals on which incense is sprinkled, thus forming a cloud of smoke. There is a table for the shewbread at one side of the altar.

Behind the altar is the ephod with the sword of Goliath wrapped in a linen cloth back of it. The ephod was very elaborate, but it can be represented by a breastpiece made out of cardboard with the various colors and the precious stones painted on it. See Exodus, Chapter 28, verses 6-8, for a description of the ephod.

The cave in the Wilderness of Engedi can be represented by covering a grand piano with brown or gray cloth, leaving the space beneath the piano open at one side. There is space enough for Saul and two of his men to lie down inside. If there is no grand piano, screens or a clotheshorse will serve as a framework for the cave.

The Audience Chamber of King Achish contains a dais with an oriental rug and some brilliant hangings as a background, with a few pieces of brass, a brazier, a tall Syrian candlestick, etc.

A green curtain for a background and two or three small fir trees at the sides are enough to give the feeling of the outdoor scenes.

MUSIC

PART 1

The Crowning of David . . . Morning, by Greig, Peer Gynt Suite, Part I (Victrola).

David's Song . . . The 121st Psalm chanted or Ave Maria, by Schubert (Victrola), violin.

PART 2

The Boy David Theme . . . Morning, by Greig, Peer Gynt Suite, Part I (Victrola).

The Conquest of Goliath Theme . . . Chopin's Prelude, No. 20, Largo (Organ).

The David and Jonathan Love Theme . . . The Swan, by Saint-Saëns (Victrola or organ or violin).

The Dance of the Israelitish Maidens . . . Any slow, swaying rhythm with crash of cymbals to emphasize the beat.

David's Song . . . Ave Maria, played behind the scenes as David plays on his harp.

The David and Jonathan Love Theme . . . The Swan (Victrola or organ or violin).

Saul's Banquet Music . . . Largo, from the New World Symphony, by Dvorak (Victrola).

The David and Jonathan Love Theme . . . The Swan.

PART 3

David Finds Goliath's Sword . . . Chopin's Prelude, No. 20, Largo (Organ).

David Enquiring of the Lord . . . Chopin's Prelude, No. 20, Largo (Organ).

The David and Jonathan Love Theme . . . The Swan, by Saint-Saëns (Victrola or organ).

David and Saul Music . . . Meditation from Thais, by Massenet (Victrola or violin).

PART 4

David the Fugitive Theme . . . Largo, from the New World Symphony, by Dvorak (Victrola).

The Witch of Endor Music . . . At Dawn, the Overture from William Tell, Part I (Victrola).

David's Grief Theme . . . Ave Maria, by Schubert (Victrola or violin).

DAVID AND JONATHAN

PART I

SCENE I. OUTSIDE OF BETHLEHEM (*Before the Curtain*)

Soft music, Morning, till the curtain parts for Scene II.

SAMUEL enters and pauses, looking to heaven as the Voice of the Lord is heard.

READER: And the Lord said unto Samuel:

VOICE OF THE LORD: How long wilt thou mourn for Saul, seeing I have rejected him from reigning over Israel? Fill thine horn with oil, and go, I will send thee to Jesse the Bethlehemite: for I have provided me a king among his sons.

SAMUEL: How can I go? If Saul hear it, he will kill me.

VOICE OF THE LORD: Take a heifer with thee, and say, I am come to sacrifice to the Lord. And call Jesse to the sacrifice, and I will shew thee what thou shalt do: and thou shalt anoint unto me him whom I name unto thee.

SAMUEL lifts his arms to heaven, then crosses them on his breast as he passes out with bowed head.

SCENE II. BY AN ALTAR IN BETHLEHEM

A group of elders are standing beside a rough stone altar, as SAMUEL enters bearing some fagots.

READER: And Samuel did that which the Lord spake, and came to Bethlehem. And the elders of the town trembled at his coming, and said:

ELDERS: Comest thou peaceably?

SAMUEL: Peaceably: I am come to sacrifice unto the Lord: sanctify yourselves, and come with me to the sacrifice. Say unto Jesse and his sons that Samuel hath called them also to the sacrifice.

As the elders depart to summon JESSE, SAMUEL arranges the wood upon the altar. When JESSE and his sons and the elders reënter, SAMUEL stands silently with folded arms behind the altar gazing at them. They lift one arm and bow their heads reverently before the prophet.

SAMUEL [*Gazing silently, then suddenly speaking*]: Eliab, thou son of Jesse, step forward! [*ELIAB steps out before the others*] Surely the Lord's anointed is before me!

READER: But the Lord saith unto Samuel—

Soft chords are played as the VOICE OF THE LORD is heard.

VOICE OF THE LORD: Look not on his countenance, or on the height of his stature, because I have refused him, for the Lord seeth not as man seeth; for man looketh on the outward appearance, but the Lord looketh on the heart. [*ELIAB passes by the altar over to the other side.*]

JESSE: Come hither, my son Abinadab. Pass thou before Samuel the prophet. [*ABINADAB steps out and passes by the altar.*]

SAMUEL: Neither hath the Lord chosen thee.

JESSE: Come hither, my son Shannah, pass thou before Samuel the prophet. [*SHANNAH passes by the altar.*]

SAMUEL: Neither hath the Lord chosen this.

JESSE: Come thou, my seven other sons, and pass before Samuel the prophet. [*They pass slowly in line before the altar.*]

SAMUEL [*After they have passed by*]: The Lord hath not chosen these. Are these all thy children?

JESSE: There remaineth yet the youngest, and, behold, he keepeth the sheep.

SAMUEL: Send and fetch him: for we will not sit down till he come hither.

Soft music, Morning, till the curtain parts for Scene III.

Two of the elders depart hastily and return with DAVID.

READER: And he sent, and brought him in. Now he was ruddy, and withal of a beautiful countenance, and goodly to look to. And the Lord said:

VOICE OF THE LORD: Arise, anoint him: for this is he.

READER: Then Samuel took the horn of oil, and anointed him in the midst of his brethren.

SAMUEL moves around to the front of the altar, and after lifting the horn of oil above DAVID's head as if he were anointing him, SAMUEL raises his hands above him in blessing as DAVID kneels before him.

SAMUEL: Behold, I anoint thee, David, to be king of Israel. And the spirit of the Lord shall come upon thee from this day forward.

CURTAIN.

SCENE III. WITHIN SAUL'S TENT

SAUL is seated at the back heavily brooding. JONATHAN and ABNER are talking together at one side.

ABNER [*To JONATHAN*]: The spirit of the Lord hath departed from Saul and an evil spirit troubleth him! [*To SAUL*] Behold now, an evil spirit from God troubleth thee. Let

our Lord now command thy servants, which are before thee, to seek out a man who is a cunning player on a harp; and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well.

SAUL: Provide me now a man that can play well, and bring him to me.

A SERVANT: Behold, I have seen David, the son of Jesse the Bethlehemite, that is cunning in playing, and a comely person, and the Lord is with him.

SAUL: Send messengers unto Jesse and say, Send me David thy son, which is with the sheep.

CURTAIN [*to denote the passage of time.*]

SCENE IV. WITHIN SAUL'S TENT

SAUL *sits brooding.*

READER: And Jesse took an ass laden with bread, and a bottle of wine, and a kid, and sent them by David his son unto Saul.

SAUL: Music! A harp! Give me music.

ABNER: We have sent for the lad David, who can play unto my lord.

A servant beckons to ABNER at the door. He passes out.

Enter DAVID alone, with a harp.

SAUL [*Gazing at him*]: Art thou come?

DAVID: I am come, O king.

SAUL: Make haste; play, for the evil spirit is upon me.

DAVID *sings the 121st Psalm.*

“I will lift up mine eyes unto the hills,
from whence cometh my help,” etc.

*Or Ave Maria may be played behind the scenes while
DAVID apparently plays his harp.*

SAUL [*Slowly rising*]: I am refreshed and am well. The evil spirit hath departed from me! Go to thy father Jesse and say, David hath found favor in the king's sight. Let him stand before me and be my armor bearer.

DAVID *bows and departs.*

READER: But David went and returned from Saul to feed his father's sheep at Bethlehem.

CURTAIN.

DAVID AND JONATHAN

PART II

SCENE I. ON A HILL BY THE VALLEY OF ELAH

READER: Now the Philistines gathered together their armies to battle at Shochoh, which belongeth to Judah. And Saul and the men of Israel were gathered together and pitched by the valley of Elah, and set the battle in array against the Philistines.

And the Philistines stood on a mountain on the one side, and Israel stood on a mountain on the other side, and there was a valley between them.

And the three eldest sons of Jesse went and followed Saul to the battle. But David fed his father's sheep at Bethlehem.

SAUL enters on the left with ABNER, and points toward the right.

SAUL: Behold how the Philistines have gathered together their armies to battle, here at Shochoh which belongeth to Judah! Is my army pitched by the Vally of Elah?

ABNER: Yea, my Lord, it is as Saul hath commanded. The men of Israel are gathered together and the battle is set in array against the Philistines.

SAUL: Lo, the Philistines stand on a mountain on that side and Israel standeth on a mountain on this side and there is this valley of Elah between us.

Enter hurriedly ELIAB and ABINADAB.

ELIAB [*Bowing to earth before SAUL*]: My Lord, there goeth out a champion out of the camp of the Philistines named Goliath of Gath.

ABINADAB: His height is six cubits and a span, and he hath a helmet of brass upon his head, and he is armed with a coat of mail; and he hath greaves of brass upon his legs, and a target of brass between his shoulders, and one bearing a shield goeth before him.

ELIAB: And he stood and cried unto the armies of Israel, I defy the armies of Israel this day: give me a man that we may fight together.

SHAMMAH [*Rushing in*]: Oh Saul! My Lord! Goliath of Gath draweth near—he crieth unto thy army!

VOICE: Why are ye come out to set your battle in array? Am I not a Philistine, and ye servants to Saul? Choose you a man for you, and let him come down to me. If he be able to fight with me, and to kill me, then will we be your servants; but if I prevail against him, and kill him, then shall ye be our servants, and serve us.

ABNER: His height is six cubits; the weight of his coat must be five thousand shekels of brass.

SAUL [*Gazing out toward the voice*]: The staff of his spear is like a weaver's beam! And his spear's head—surely it weigheth six hundred shekels of iron!

ABNER: We have none who can fight this man.

The three brothers draw apart to the right, as SAUL and his Captain, talking in consternation together, leave on the right.

READER: When Saul and all Israel heard these words of the Philistine they were dismayed and greatly afraid.

The boy DAVID enters, bearing a large basket.

Soft music, Morning.

DAVID: The Lord be with you, my brethren!

ELIAB: David! Our youngest brother!

SHAMMAH: How came you to leave the sheep at Bethlehem?

DAVID: Our father, Jesse, sent me unto thee, and he hath sent thee an ephah of this parched corn, and these ten loaves, and he hath sent these ten cheeses unto the captain of thy thousand, and he saith unto me—Run now to the camp to thy brethren and look how thy brethren fare, and take their pledge. And I rose up early in the morning, and left the sheep with a keeper, and took, and went as our father had commanded me, and came to the trench as the host was going forth to the fight, and shouted for the battle.

The music ceases.

VOICE: Ho! Give me a man that we may fight together. I defy the armies of Israel this day!

DAVID: Who is this that shouteth from the army of the Philistines?

Two soldiers enter in haste and terror. They point and look out toward the camp of the Philistines.

ELIAB: A great and terrible man of valor—Goliath of Gath; and there is none in all our army strong enough to go out to meet him.

ABINADAB: Even all the men of Israel, when they saw the man, fled from him, and were sore afraid!

DAVID: Who is this uncircumcised Philistine, that he should defy the armies of the living God?

SHAMMAH: Have ye seen this man that is come up? Surely to defy Israel is he come up.

DAVID: What shall be done to the man that killeth this Philistine, and taketh away the reproach from Israel?

SHAMMAH: The man who killeth him, the king will enrich him with great riches, and will give him his daughter, and make his father's house free in Israel.

DAVID: I will go out against him!

The soldiers listen eagerly to DAVID and then hurry out.

ELIAB [*Scornfully*]: Why camest thou down hither? And with whom hast thou left those few sheep in the wilderness? I know thy pride, and the naughtiness of thine heart, for thou art come down that thou mightest see the battle.

DAVID: What have I now done? Is there not a cause?

ABNER [*Entering with the two soldiers*]: Who is this youth?

ELIAB [*Saluting*]: My lord, this is David, our youngest brother; he is but a lad and keepeth our father's flock at Bethlehem.

DAVID: My Lord, I will go out against the Philistine!

ABINADAB [*Aside to DAVID*]: Hold thy peace! Thou strippling!

The brothers attempt to lead him out by force.

ABNER [*Raising his hand*]: Stay! The words which this lad hath spoken have been rehearsed before Saul and he hath sent for him.

ELIAB [*Angrily to DAVID*]: Now see what thou hast done with thy vain boasting!

SHAMMAH: Thou wilt bring these thy brethren into the king's displeasure.

ABNER: Let this David be brought before the king.

The brothers and two soldiers fall back as the Captain departs with DAVID.

SCENE II. ANOTHER PART OF THE HILL

SAUL *is seated, with two of his soldiers standing behind him.* ABNER *enters with DAVID.*

ABNER [*Saluting*]: My lord, I have brought the lad.

SAUL [*In astonishment*]: This is not the one who would defy the Philistine?

Soft music, Morning, to the end of the scene.

ABNER: This is the one! my lord!

DAVID: My lord, let no man's heart fail because of him; thy servant will go and fight with this Philistine.

SAUL: Thou art not able to go against this Philistine to fight with him; for thou art but a youth, and he a man of war from his youth.

DAVID: Thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock, and I went out after him, and smote him, and delivered it out of his mouth; and when he rose against me, I caught him by his beard, and smote him, and slew him. Thy servant slew both the lion and the bear; and this uncircumcised Philistine shall be as one of them, seeing he hath defied the armies of the living God. The Lord that delivered me out of the paw of the lion, and out of the paw of the bear, he will deliver me out of the hand of this Philistine.

SAUL: Go, and the Lord be with thee. [*Turning to ABNER, SAUL removes his armor as he speaks*] Arm him with my armor, and put a helmet of brass upon his head and arm him also with a coat of mail.

The Captain arms DAVID.

SAUL: And gird my sword upon him.

DAVID is girded and bows to SAUL and moves awkwardly toward the left, weighed down with the armor. Then suddenly turns back.

DAVID: I cannot go with these, my lord, for I have not proved them. Let it please the king I will put them off [*He takes off the armor*] and take my staff in my hand and I will choose five smooth stones out of the brook. [*Running to the back and returning with the stones*] I will put them in my shepherd's bag; and my sling is in my hand. My lord, I am ready to fight the Philistine.

DAVID bows before SAUL and hurries out as the shouts of GOLIATH are again heard.

CURTAIN.

SCENE III. IN THE VALLEY OF ELAH

Enter GOLIATH on the left with a shield bearer before him. Enter DAVID on the right. He keeps the distance of the platform between them.

READER: And the Philistine came on and drew near unto David; and the man that bare the shield went before him. And when the Philistine looked about, and saw David, he disdained him; for he was but a youth, and ruddy, and of a fair countenance.

GOLIATH: Am I a dog that thou comest to me with staves? I curse thee by thy gods. Come to me, and I will give thy flesh unto the fowls of the air, and to the beasts of the field.

Soft chords, Chopin's Prelude, No. 20, Largo.

DAVID [*Calling back to GOLIATH*]: Thou comest to me with a spear, and with a shield; but I come to thee in the name of the Lord of hosts, the God of the armies of Israel whom thou hast defied. This day will the Lord deliver thee into my hand; [*As DAVID calls to GOLIATH, the giant, brandishing his sword and roaring, retreats a few steps so that when the stone is thrown he can fall behind some bushes or behind a screen*] and I will smite thee, and take thine head from thee; and I will give the carcasses of the host of the Philistines this day unto the fowls of the air and to the wild beasts of the earth, that all the earth may know that there is a God in Israel. And all the assembly shall know that the Lord saveth not with the sword and spear; but the battle is the Lord's, and he will give you into our hands.

The music ceases.

READER: And it came to pass, when the Philistines arose, and came and drew nigh to meet David, that David hasted, and ran toward the army to meet the Philistine. And David put his hand in his bag, and took thence a stone, and slang it [*DAVID hurls the stone. There is a crash of music and cymbals as GOLIATH falls behind the scenes*] and smote the Philistine in his forehead, that the stone sunk into his forehead; and he fell upon his face to the earth. [*DAVID dashes out at left*] So David prevailed over the Philistine with a sling and with a stone, and smote the Philistine and slew him, but there was no sword in the hand of David. Therefore David ran, and stood upon the Philistine, and took his sword, and drew it out of the sheath thereof, and slew him, and cut off his head therewith.

DAVID *reappears holding GOLIATH's sword above his head in triumph. The music rises triumphantly to this climax.*

READER: And when the Philistines saw their champion was dead they fled. And the men of Israel and of Judah arose, and shouted, and pursued the Philistines until they came to the valley, and to the gates of Ekron.

The men of Israel are heard shouting in the distance.

The music ceases.

SAUL and ABNER enter.

SAUL: Abner, whose son is this youth?

ABNER: As thy soul liveth, O king, I cannot tell.

SAUL: Inquire thou whose son the stripling is.

ABNER: I will go and bring him before thee, my lord.

ABNER salutes and departs. JONATHAN enters hurriedly.

JONATHAN: Father!

SAUL: My son, Jonathan!

JONATHAN: Who is this youth who hath killed the Philistine?

SAUL: I know not, my son. Abide here, for Abner bringeth him unto us.

JONATHAN: Surely the spirit of Jehovah is upon him, and in the power of the Lord of Hosts did he go forth to the battle, for he hath done what no other man of all the hosts of Israel dared to perform.

SAUL: We will reward him with honor and gifts for that which he hath done this day.

JONATHAN: Behold! they come! And lo, the lad is but a stripling!

ABNER [*Entering with DAVID*]: I have brought the lad to thee, O King.

SAUL: Whose son art thou, thou young man?

Soft music, The Swan.

DAVID: I am the son of thy servant Jesse the Bethlehemite.

SAUL: Art thou a warrior?

DAVID: Nay, my lord, I am a shepherd and do feed my father's sheep at Bethlehem.

SAUL: Thou art but a youth, and ruddy, and of a fair countenance, but in the power of the Lord hast thou slain that mighty Philistine, Goliath of Gath. Now, therefore, thou shalt go no more home to thy father's house, for thou shalt be my armor bearer.

JONATHAN [*Placing his garments upon David*]: Lo, I will strip myself of my robe and give it to thee, and my garments even to my sword and to my bow and to my girdle. Let us now make a covenant between us, for I, Jonathan, love thee as my own soul. [*They clasp hands*] May the Lord watch between me and thee while we are absent one from the other.

The music ceases.

Singing is heard in the distance with crashing of cymbals. A band of maidens enters in a slow swaying dance, some beating cymbals, others taborets, which they strike as they bend from side to side in swaying rhythm.

SEVERAL MAIDENS [*As they approach SAUL, chanting to the music*]: Saul hath slain his thousands!

OTHER MAIDENS [*Swaying and bowing as they pass DAVID*]: And David his ten thousands!

They repeat this as they pass around the King and then around DAVID. As they depart, their voices are heard in the distance singing the refrain.

SAUL's face darkens. He turns away from DAVID and moves angrily to one side. DAVID departs quietly and hastily.

SAUL: They have ascribed unto David ten thousands and to me they have ascribed but thousands. And what can he have more but the kingdom!

JONATHAN [*Laying his hand upon his father's arm*]: Nay, my Father, he hath done us a great service this day.

CURTAIN.

SCENE IV. WITHIN SAUL'S TENT

READER: And David went out withersoever Saul sent him, and behaved himself wisely; and Saul set him over the men of war, and he was accepted in the sight of all the people, and also in the sight of Saul's servants. And Saul was afraid of David, because the Lord was with him, and was departed from Saul. Therefore Saul removed him from him, and made him his captain over a thousand; and he went out and came in before the people. And David behaved himself wisely in all his ways; and the Lord was with him. Wherefore when Saul saw that he behaved himself very wisely, he was afraid of him. But all Israel and Judah loved David, because he went out and came in before them.

And Saul saw and knew that the Lord was with David and he was yet the more afraid of David, and Saul became David's enemy. And he spake to Jonathan his son, and to all his servants that they should kill David. But Jonathan, Saul's son, delighted much in David, and Jonathan told David, saying:

JONATHAN and DAVID enter, talking earnestly.

JONATHAN: Saul, my father seeketh to kill thee: now therefore, I pray thee, take heed to thyself until the morning, and abide in a secret place and hide thyself. And I will commune with my father of thee; and what I see that I will tell thee.

DAVID: Nay, Jonathan, it cannot be, nevertheless I will do as thou desirest.

READER [*They depart in opposite directions*]: And Jonathan spake good of David unto Saul his father, and said unto him:

SAUL and JONATHAN enter, talking earnestly.

JONATHAN: Let not the king sin against his servant, against David; because he hath not sinned against thee, and because his works have been to thee-ward very good. For he did put his life in his hand and slew the Philistine, and the Lord wrought a great salvation for all Israel: thou sawest it and didst rejoice. Wherefore then wilt thou sin against innocent blood to slay David without a cause?

READER: And Saul hearkened unto the voice of Jonathan, and Saul sware,

SAUL [*Raising his hand for the oath*]: As the Lord liveth he shall not be slain.

JONATHAN hurries out as SAUL sinks heavily into his chair.

READER: And Jonathan called David and shewed him all those things. And Jonathan brought David to Saul. [*A change comes over the king. The scene darkens and he mutters and reaches for his javelin.*]

DAVID and JONATHAN enter. At sight of his Father, JONATHAN draws DAVID aside and speaks softly to him.

JONATHAN: The Evil Spirit is again upon Saul, behold he sitteth with the javelin in his hand!

DAVID [*Quickly taking his harp from the wall*]: I will play as at other times.

DAVID *plays and sings a psalm, or Ave Maria is heard as he plays his harp.*

SAUL [*Suddenly starting up and clutching the arm of his chair unsteadily*]: I will smite David to the wall with my javelin!

DAVID'S *music half drowns SAUL'S words and he sinks back for a moment as the melody rises triumphantly.*

SAUL *suddenly casts the javelin at him with a cry. But DAVID avoids it and quickly slips from the tent. SAUL stands with flashing eyes as a crash of cymbals and chords are heard, then staggers back in a swoon upon his chair.*

READER: And Saul sought to smite David even to the wall with the javelin, but he slipped away out of Saul's presence, and he smote the javelin into the wall. And David fled and escaped that night.

CURTAIN.

The Swan is played between the scenes and continues softly after the curtain parts.

SCENE V. WITHIN SAUL'S TENT

JONATHAN *is pacing to and fro, as DAVID enters.*

DAVID: What have I done? What is mine iniquity? And what is my sin before thy father, that he seeketh my life?

JONATHAN: God forbid. Thou shalt not die. Behold, my father will do nothing either great or small, but that he will shew it me, and why should my father hide this thing from me? It is not so.

DAVID: Thy father certainly knoweth that I have found grace in thine eyes; and he saith, Let not Jonathan know this, lest he be grieved. But truly, as the Lord liveth, and as thy soul liveth, there is but a step between me and death.

JONATHAN: Whatsoever thy soul desireth, I will even do it for thee.

The music ceases.

DAVID: Behold, to-morrow is the new moon, and I should not fail to sit with the King at meat: but let me go, that I may hide myself in the field unto the third day at even. If thy father at all miss me, then say, David earnestly asked leave of me that he might run to Bethlehem his city: for there is a yearly sacrifice there for all the family. If he say thus, It is well, thy servant shall have peace; but if he be very wroth, then be sure that evil is determined by him. Therefore thou shalt deal kindly with thy servant, for thou hast brought thy servant into a covenant of the Lord with thee; notwithstanding, if there be in me iniquity, slay me thyself, for why shouldst thou bring me to thy father?

JONATHAN: Far be it from thee; for if I knew certainly that evil were determined by my father to come upon thee, then would not I tell it thee?

DAVID: Who shall tell me? Or what if thy father answer thee roughly?

Soft music, the Swan.

JONATHAN: Come, and let us go out into the field.

They depart.

CURTAIN.

The music grows louder between the scenes.

SCENE VI. A FIELD

Enter DAVID and JONATHAN.

JONATHAN [*Pausing and laying his hand on DAVID's shoulder*]:
O Lord, God of Israel, when I have sounded my father about to-morrow any time, or the third day, and, behold, if there be good toward David, and I then send not unto thee, and shew it thee, the Lord do so and much more to Jonathan; but if it please my father to do thee evil, then I will show it thee, and send thee away, that thou mayest go in peace, and the Lord be with thee, as he hath been with my father. And thou shalt, not only while yet I live, shew me the kindness of the Lord, that I die not, but also thou shalt not cut off thy kindness from my house for-ever, for I love thee as I love my own soul. [*They clasp hands.*]

The music ceases.

To-morrow is the new moon, and thou shalt be missed, because thy seat will be empty, and when thou hast stayed three days, then thou shalt go down quickly, and come to the place where thou didst hide thyself when the business was in hand, and shalt remain by the stone Ezel. And I will shoot three arrows on the side thereof, as though I shot at a mark, and I will send a lad, saying,

Go, find out the arrows. If I expressly say unto the lad, Behold, the arrows are on this side of thee, take them. Then come thou, for there is peace to thee, and no hurt, as the Lord liveth. But if I say unto the young man, Behold, the arrows are beyond thee, go thy way, for the Lord hath sent thee away. And as touching the matter which thou and I have spoken of, behold, the Lord be between thee and me for-ever.

They embrace and JONATHAN departs.

CURTAIN.

Largo from the New World Symphony is played until the curtain parts for Scene VIII.

SCENE VII. A FEAST IN THE KING'S HOUSE

A long table is spread before a curtain with SAUL's seat in the center. Servants are bearing in fruits and filling the wine cups.

READER: So David hid himself in the field, and when the new moon was come, the king sat him down to eat. [SAUL enters with ABNER and JONATHAN] And the king sat upon his seat as at other times. And David's place was empty. [They seat themselves, ABNER on the KING's left, JONATHAN on his right, with a place set beside JONATHAN which is empty.]

SAUL: Wherefore cometh not the son of Jesse to meat, neither yesterday nor to-day?

JONATHAN: David eagerly asked leave of me to go to Bethlehem. And he said, Let me go, I pray thee, for our family hath a sacrifice in the city and my brother hath commanded me to be there. Therefore he cometh not unto the King's table.

SAUL [*Suddenly rising in his anger*]: Thou son of a perverse rebellious woman, do not I know that thou hast chosen the son of Jesse to thine own confusion? For as long as he liveth upon the ground thou shalt not be established, nor thy kingdom. Wherefore now send and fetch him unto me, for he shall surely die.

JONATHAN: Wherefore shall he be slain? What hath he done?

READER: And Saul cast a javelin at him to smite him [*The javelin is cast*], whereby Jonathan knew that it was determined of his father to slay David. And he arose from the table in fierce anger.

JONATHAN [*Rising in wrath*]: I will eat no meat, for the shame that thou hast done to David this day! [*He leaves the room.*]

CURTAIN.

SCENE VIII. THE FIELD

READER: And it came to pass in the morning that Jonathan went out into the field at the time appointed with David, and a little lad with him. [*JONATHAN and a lad enter*] But the lad knew not anything, only David and Jonathan knew the matter.

JONATHAN: Run, find out the arrows which I shoot. [*He shoots an arrow, then calls after the lad*] Is not the arrow beyond thee? Make speed, haste, stay not.

LAD [*Returning with the arrows*]: Here are the arrows which I have gathered up.

JONATHAN: Go, carry them to the city.

Soft music, The Swan, to the end.

READER: And as soon as the lad was gone, David arose out of a place toward the south and fell on his face to the ground and bowed himself three times.

DAVID *creeps out from a cave or from behind a fir tree, and embraces JONATHAN.*

JONATHAN: Fear not, for the hand of Saul my father shall not find thee; and thou shalt be king over Israel, and I shall be next unto thee, and that also Saul my father knoweth. Let us now make a covenant before the Lord.

BOTH [*Clasping hands and repeating together*]: The Lord be between me and thee and between my seed and thy seed for-ever.

JONATHAN: Go in peace.

JONATHAN *kisses DAVID on both cheeks and DAVID departs.*

READER: And he arose and departed and Jonathan went into the city.

CURTAIN.

PART III

SCENE I. A ROOM IN THE HOUSE OF AHIMELECH THE PRIEST

In front of a curtain stands an altar, there is a table at one side of it. Back of the altar rests the ephod with GOLIATH'S sword wrapped in a linen cloth.

The PRIEST enters with a large platter of shewbread. He is placing it upon the table when DAVID suddenly enters and stands before him. Back of the further end of the curtain stands a man concealed.

DAVID: Ahimelech!

AHIMELECH: Why art thou alone, and no man with thee?

DAVID: The king hath commanded me a business, and hath said unto me, Let no man know anything of the business whereabout I send thee, and what I have commanded thee, and I have appointed my servants to such and such a place. Now, therefore, what is under thy hand? Give me five loaves of bread in mine hand, or what there is present.

AHIMELECH: There is no common bread under mine hand, but there is hallowed bread.

DAVID: Of a truth I have kept myself clean. Give me, I pray thee, the hallowed bread.

AHIMELECH: There is no bread here but the shewbread that was taken from before the Lord, but thou shalt have it to eat.

The man slips out from the curtains and dashes out of the house.

DAVID: Who is that man? Was he not Doeg, an Edomite, the chiefest of the herdsmen that belong to Saul?

AHIMELECH: He is Doeg; he hath been detained here this day.

DAVID: Is there not here under thine hand spear or sword? For I have neither brought my sword nor my weapons with me, because the king's business required haste.

Soft chords of Chopin's Prelude (No. 20, Largo) are played.

AHIMELECH: The sword of Goliath the Philistine, whom thou slewest in the valley of Elah, behold, it is here wrapped in a cloth behind the ephod; if thou wilt take that, take it, for there is no other save that here.

DAVID: There is none like that; give it to me. [*The Priest unwraps the sword and hands it to DAVID*] I pray thee give me thy blessing.

AHIMELECH [*Laying his hands upon DAVID's head*]: The Lord be with thee, David, for thou art the anointed of the Lord.

DAVID *departs.*

CURTAIN.

Chopin's Prelude continues until the curtain parts for Scene II.

SCENE II. A FOREST AT RAMAH

SAUL *is seated beneath a tree with a small group of his warriors standing around him.*

READER: Saul heard that David was discovered, and the men that were with him. Now Saul abode in Gibeah under a

tree in Ramah, having his spear in his hand, and all his servants were standing about him.

SAUL: Hear now, ye Benjamites; will the son of Jesse give every one of you fields and vineyards, and make you all captains of thousands and captains of hundreds; that all of you have conspired against me, and there is none that sheweth me that my son hath made a league with the son of Jesse, and there is none of you that is sorry for me, or sheweth unto me that my son hath stirred up my servant against me, to lie in wait, as at this day?

DOEG [*Bowing to the king*]: I saw the son of Jesse coming to Nob, to Ahimelech the son of Ahitub. And he inquired of the Lord for him, and gave him victuals, and gave him the sword of Goliath the Philistine.

SAUL: Call Ahimelech the priest, the son of Ahitub. [DOEG *departs and returns with AHIMELECH, ABIATHAR and several priests of Nob*] Hear now, thou son of Ahitub.

AHIMELECH: Here I am, my lord.

SAUL: Why have ye conspired against me, thou and the son of Jesse, in that thou hast given him bread, and a sword, and hast inquired of God for him, that he should rise against me, to lie in wait, as at this day?

AHIMELECH: And who is so faithful among all thy servants as David, and goeth at thy bidding, and is honorable in thine house? Did I then begin to inquire of God for him? Be it far from me: let not the king impute anything unto his servant, nor to all the house of my father; for thy servant knew nothing of all this, less or more.

SAUL: Thou shalt surely die, Ahimelech, thou, and all thy father's house. [*To his soldiers*] Turn, and slay the priests of the Lord; because their hand also is with David, and because they knew when he fled, and did not shew it to me. [*The soldiers draw back and hesitate*]

What! Will ye not put forth your hand to fall upon the priests of the Lord? [*To DOEG*] Turn *thou*, Doeg, and fall upon the priests.

DOEG draws his sword and pursues AHIMELECH and the priests; they rush out as ABIATHAR escapes.

CURTAIN.

SCENE III. THE WILDERNESS OF ENGEDI

There is a cave at one side.

READER: And David abode in the wilderness in strongholds, and remained in a mountain, and one of the sons of Ahimelech, named Abiathar, escaped, and fled after David. [*ABIATHAR enters with the ephod.*]

ABIATHAR: David, my lord, Saul hath slain Ahimelech, my father, and all the Lord's priests!

DAVID: I knew it that day, when Doeg the Edomite was there, that he would surely tell Saul; I have occasioned the death of all the persons of thy father's house. Abide with me, fear not; for he that seeketh my life seeketh thy life; but with me thou shalt be in safeguard.

ABIATHAR: Behold, the Philistines fight against Keilah and they rob the threshing floors.

Soft chords, Chopin's Prelude (No. 20, Largo).

DAVID: Let me inquire of the Lord. [*Looking up in prayer and lifting his hands above his head*] Shall I go and smite these Philistines? [*DAVID is silent a moment after asking of the Lord—then tells ABIATHAR the Lord's answer*] The Lord said unto David, Go, and smite the Philistines and save Keilah.

ABIATHAR: Behold, my men be afraid here in Judah; how much more then if we come to Keilah against the armies of the Philistines?

DAVID: I will inquire of the Lord yet again. [*Looking up in prayer again*] The Lord saith, Arise, go down to Keilah, for I will deliver the Philistines into thine hand.

DAVID and ABIATHAR depart.

The music ceases.

READER: So David and his men went to Keilah; they fought with the Philistines, and brought away their cattle, and smote them with a great slaughter. So David saved the inhabitants of Keilah. [DAVID enters with two of his men] And David abode in the wilderness in strongholds and remained in a mountain in the wilderness. And Jonathan went to David in the wood and strengthened his hand in God. [JONATHAN suddenly enters.]

DAVID [*With a cry*]: It is Jonathan! My brother Jonathan! [*To the men*] Leave us, I pray thee. [*The men depart.*]

Soft music, The Swan.

JONATHAN: David—David! I have found thee at last. [*They embrace.*]

DAVID: Does thy father know where I am?
sc

JONATHAN: Nay, fear not, for the hand of Saul my father shall not find thee; and thou shalt be king over Israel and I shall be next unto thee, and that also Saul my father knoweth.

READER: And they two made a covenant before the Lord and David abode in the wood and Jonathan went to his house.

CURTAIN.

The music continues till the curtain parts for Scene IV.

SCENE IV. THE WILDERNESS OF ENGEDI (*Same as Scene III*)

DAVID *enters with* ABISHI *and* ABIATHAR. *They conceal themselves in the cave.*

READER: And it came to pass, when Saul was returned from following the Philistines, and it was told him, saying, Behold, David is in the wilderness of Engedi, then Saul took three thousand chosen men out of all Israel, and went to seek David and his men upon the rocks of the wild goats. [*SAUL and two soldiers enter*] And he came to the sheepcotes by the way, where there was a cave.

SAUL: Yonder is a cave. We will tarry here and sleep. [*They lie down in the doorway of the cave.*]

READER: And David and his men remained in the sides of the cave.

As soon as SAUL and his soldiers sleep, DAVID and his men creep out from the inside of the cave.

ABISHI: God hath delivered thine enemy into thine hand this day; now, therefore, let me smite him with the spear to the earth.

DAVID: Destroy him not. For who can stretch forth his hand against the Lord's anointed and be guiltless? I will not suffer thee to rise against Saul. [*Bending over him, he cuts a piece from his coat with his sword*] I will cut off the skirt of Saul's robe. [*Holding the piece of his robe and gazing down at the sleeping king*] The Lord forbid that I should do even this thing unto my master, the Lord's anointed, to stretch forth mine hand against him, seeing he is the anointed of the Lord.

DAVID [*Moving to the extreme end of the platform, then turning and calling aloud*]: Abner! Answerest thou not, Abner?

ABNER [*Arising from the cave*]: Who art thou that criest to the king?

DAVID: Art not thou a valiant man and who is like to thee in Israel! Wherefore then hast thou not kept thy lord, the king?

SAUL [*Starting up*]: Is this thy voice, my son David?

DAVID: It is my voice, my lord, oh King. Wherefore hearest thou men's words, saying, Behold, David seeketh thy hurt?

Soft music, Meditation from Thais by Massenet, to the end of the scene.

[SAUL starts back as DAVID bows with his face to the earth] Behold, this day thine eyes have seen how that the Lord had delivered thee into mine hand in the cave, and some bade me kill thee; but mine eye spared thee; and I said, I will not put forth mine hand against my lord, for he is the Lord's anointed. Moreover, my Father, see, yea, see the skirt of thy robe in my hand, for in that I cut off the skirt of thy robe, and killed thee not, know thou and see that there is neither evil nor transgression in mine hand, and I have not sinned against thee; yet thou huntest my soul to take it. The Lord judge between me and thee, and the Lord avenge me of thee; but mine hand shall not be upon thee. As saith the proverb of the ancients, Wickedness proceedeth from the wicked; but mine hand shall not be upon thee. After whom is the king of Israel come out? After whom dost thou pursue? The Lord therefore be judge, and judge between me and thee, and see, and plead my cause, and deliver me out of thine hand.

SAUL: Is this thy voice, my son David? Thou art more righteous than I; for thou hast rewarded me good, whereas I have rewarded thee evil. And thou hast shewed this day how that thou hast dealt well with me; forasmuch as

when the Lord had delivered me into thine hand, thou killedst me not. For if a man find his enemy, will he let him go well away? Wherefore the Lord reward thee good for that thou hast done unto me this day. And now, behold, I know well that thou shalt surely be king, and that the kingdom of Israel shall be established in thine hand. Swear now therefore unto me by the Lord, that thou wilt not cut off my seed after me, and that thou wilt not destroy my seed after me, and that thou wilt not destroy my name out of my father's house.

DAVID [*Lifting his hand above his head*]: I swear by the Lord that I, David, will do no evil to Saul, the King.

CURTAIN.

The music ceases.

PART IV

SCENE I. THE AUDIENCE CHAMBER OF ACHISH,
KING OF GATH

Soft music, Largo from the New World Symphony.

READER: And David said in his heart, I shall now perish, one day, by the hand of Saul: there is nothing better for me than that I should speedily escape into the land of the Philistines; and Saul shall despair of me to seek me any more in any coast of Israel: so shall I escape out of his hand.

And David arose, and he passed over with the six hundred men that were with him unto Achish, the King of Gath.

The curtain parts, showing ACHISH seated upon a throne. A servant enters and bows to the ground before him, then rises and speaks.

SERVANT: My lord, the King! Behold that great warrior of the army of Israel, David, waiteth without!

ACHISH: Is he come for good or for ill?

SERVANT: As a fugitive, fleeing from Saul is he come.

ACHISH: Let him enter.

The servant departs and returns with DAVID and ABISHI. They bow before the king.

ACHISH: David, thou young man of war, what bringeth thee hither?

DAVID: If I have found grace in thine eyes, O King, give me a place in some town in thy country that I may dwell there, for I have fled out of Israel to escape out of the hand of Saul.

ACHISH: I will give thee Ziglag wherein to dwell.

DAVID: There be six hundred men with me——

ACHISH: Thou and thy men may dwell therein.

DAVID bows before the KING as the curtain closes to denote the passage of time.

READER: And the time that David dwelt in the country of the Philistines was a full year and four months. And David and his men went up and invaded the Geshurites and the Gezrites and the Amalekites.

The curtain parts again.

The music ceases.

ACHISH is seated upon his throne, but rises and goes to meet DAVID as he enters.

ACHISH: Whither have ye made a road to-day?

DAVID: Against the south of Judah.

ACHISH: Thou hast made thy people Israel utterly to abhor thee. Therefore thou shalt be my servant for-ever. We are gathered together for warfare to fight with Israel. Thou shalt go out with me to battle, thou and thy men.

DAVID: Surely thou shalt know what thy servant can do.

ACHISH: Therefore will I make thee keeper of mine head for-ever. [*They go out talking earnestly.*]

CURTAIN.

The Largo from the New World Symphony is played between these scenes.

SCENE II. (*Before the Curtain*)

READER: And the Philistines gathered themselves together and came and pitched in Shunem. And when Saul saw the host of the Philistines he was afraid and his heart greatly troubled.

Now Samuel was dead and all Israel lamented him and had buried him in Ramah, and Saul had put away those that had familiar spirits, and the wizards out of the land. And when Saul enquired of the Lord, the Lord answered him not, neither by dreams, nor by prophets.

SAUL *enters before the curtain with a servant.*

SAUL: Seek me a woman that hath a familiar spirit, that I may go to her and enquire of her, for my heart is greatly troubled because of the host of the Philistines that is encamped against us.

SERVANT: Behold, there is a woman that hath a familiar spirit at En-dor.

SAUL: I will disguise myself and put on other raiment, and go, and thou shalt go with me.

They pass out at one side.

SCENE III. A ROOM IN THE WOMAN'S HOUSE AT
EN-DOR

The scene is dimly lighted. There is a fire burning low in a brazier.

READER: And Saul went and two men with him, and they came to the woman by night.

Knocking is heard. A WOMAN enters and opens a door. SAUL and his two men enter.

WOMAN: Who art thou? And why comest thou here at this hour?

SAUL: I am an Ishmaelite. I pray thee, divine unto me by the familiar spirit, and bring me him up whom I shall name unto thee.

WOMAN: Behold, thou knowest what Saul hath done, how he hath cut off those that have familiar spirits, and the wizards out of the land: wherefore then layest thou a snare for my life, to cause me to die?

SAUL: As the Lord liveth, there shall no punishment happen to thee for this thing.

WOMAN [*Sprinkling incense upon the fire and passing back of the smoke that arises*]: Who shall I bring up unto thee?

SAUL: Bring me up Samuel. [*He stands by the front of the fire as she remains back of the smoke rising from the incense.*]

WOMAN [*In a low voice*]: I do now call up the Spirit of the Prophet Samuel! [*To SAUL*] He cometh——[*Suddenly with a cry*] Why hast thou deceived me, for thou art Saul!

SAUL: Be not afraid, for what sawest thou?

WOMAN: I saw a god ascending out of the earth.

SAUL: What form is he of?

WOMAN [*Gazing into the fire and smoke*]: An old man cometh up—and he is covered with a mantle!

Soft music, At Dawn (William Tell Overture)

Slipping unseen from behind a curtain, a form slowly approaches the fire; it stands beside the WOMAN with the smoke ascending in front of it.

SAUL [*Taking a step forward and gazing through the mists, in a voice deep with awe*]: It is Samuel! [*He bows with his face to the ground. His men draw back in fear.*]

SAMUEL [*Deep and hollow in sound*]: Why hast thou disquieted me to bring me up?

SAUL: I am sore distressed, for the Philistines make war against me, and God is departed from me, and answereth me no more, neither by prophets, nor by dreams: therefore I have called thee, that thou mayest make known unto me what I shall do?

SAMUEL [*Pointing at SAUL through the smoke*]: Wherefore dost thou ask of me, seeing the Lord is departed from thee, and is become thine enemy? And the Lord hath done as He spake by me, for the Lord hath rent the kingdom out of thine hand, and given it to thy neighbor, even to David. Because thou obeyedst not the voice of the Lord, therefore hath He done this thing unto thee this day. Moreover, the Lord will also deliver Israel with thee into the hand of the Philistines: and to-morrow shalt thou and thy sons be with me. The Lord also shall deliver the host of Israel into the hand of the Philistines. [*The figure slowly recedes into the darkness and vanishes.*]

The music ceases.

READER: Then Saul fell straightway along on the earth and was sore afraid and there was no strength in him, for he had eaten no bread all the day nor all the night. And the woman came unto Saul and saw that he was sore troubled.

WOMAN [*Bending over SAUL as his two men half raise him to a sitting position*]: Now therefore, I pray thee, harken thou also unto the voice of thine handmaid, and let me set a morsel of bread before thee, and eat, that thou mayest have strength when thou goest on thy way.

SAUL [*Shaking his head and speaking with difficulty*]: I—will—not—eat.

READER: But his servants, together with the woman, compelled him. And he hearkened unto their voice. So he arose from the earth and sat upon the bed. And she brought food before Saul and before his servants.

After they have led SAUL to a couch at one side, the WOMAN hurries out and returns with a platter of bread and fruits and a goblet. She bows on one knee before the king and presents it. He takes a small piece of bread, eats and drinks and then rises sadly with bowed head. Lifting one hand in a farewell gesture he departs with his servants.

READER: Then they rose up and went away that night.

CURTAIN.

SCENE IV. ON THE WAY TO JEZREEL

READER: Now the Philistines gathered together all their armies and the lords of the Philistines passed on by hundreds, but David and his men passed on in the rearward of Achish.

Two princes of the Philistines with several soldiers enter, as ACHISH enters with several from the opposite side.

A PRINCE [*To ACHISH*]: What do these Hebrews here?

ACHISH: Is not this David, the servant of Saul, the King of Israel, which hath been with me these days, or these years, and I have found no fault in him.

SECOND PRINCE: Make this fellow return, that he may go again to his place which thou hast appointed him.

FIRST PRINCE: And let him not go down with us to battle, lest in the battle he be an adversary to us. For wherewith should he reconcile himself unto his master? Should it not be with the heads of these men?

SECOND PRINCE: For is not this David, of whom they sang one to another in dances, saying, Saul slew his thousands, and David his ten thousands?

The princes and their soldiers depart.

ACHISH [*To a soldier*]: Call David to me.

The soldier goes out and returns with DAVID.

ACHISH: Surely as the Lord liveth, thou hast been upright, and thy going out and thy coming in with me in the host is good in my sight, for I have not found evil in thee since the day of thy coming unto me unto this day: nevertheless the lords favor thee not. Wherefore now return and go in peace, that thou displease not the lords of the Philistines.

DAVID: But what have I done? And what hast thou found in thy servant so long as I have been with thee, unto this day, that I may not go fight against the enemies of my lord, the king?

ACHISH: I know that thou art good in my sight, as an angel of God; notwithstanding the princes of the Philistines have said, He shall not go up with us to the battle. Wherefore now rise up early in the morning, with thy master's servants that are come with thee: and as soon as ye be up early in the morning, and have light, depart.

DAVID bows and departs. ACHISH looks after him sadly, then turns and goes out.

READER: So David and his men rose up early to depart in the morning, to return into the land of the Philistines. And he returned on the way to Ziklag.

CURTAIN.

SCENE V. OUTSIDE OF ZIKLAG

Enter DAVID and three of his young men.

WARRIOR: Behold how the Amalekites have been here before us and smitten Ziklag and burned it with fire!

Another WARRIOR enters breathlessly and throws himself before DAVID's feet.

WARRIOR: My lord, the Amalekites have taken the women captives, that were therein. They slew not any, great or small, but carried them away.

DAVID [*Gazing out toward the back*]: The city is burned with fire! And my wives and my sons and daughters are taken captive. Woe! Woe! Woe! Send hither Abiathar the priest!

The PRIEST enters.

DAVID: I pray thee, bring me hither the ephod.

READER: And Abiathar brought thither the ephod to David.
[*He brings the ephod and holds it out as DAVID gazes down at the precious stones upon the shield.*]

DAVID: Shall I pursue after this troop? Shall I overtake them?

ABIATHAR: The Lord saith, Pursue: for thou shalt surely overtake them, and without fail recover all.

DAVID: Summon the six hundred men. We will go to the brook Besor where those of my men that were faint have stayed to rest.

SERVANT [*Entering and bowing*]: My lord, we have found an Egyptian in the field.

DAVID: Bring him to me. [*The SERVANT enters with the EGYPTIAN lad*] To whom belondest thou? and whence art thou?

EGYPTIAN: I am a young man of Egypt, servant to an Amalekite; and my master left me, because three days ago I fell sick. [*Staggering and leaning against the wall as if he were about to faint*] And I have eaten no bread nor drunk any water for three days and three nights.

DAVID [*To the SERVANT*]: Give him a piece of a cake of figs and two clusters of raisins.

The SERVANT brings food and water.

SERVANT: Drink this water.

EGYPTIAN [*Drinking*]: I thank thee. Now my spirit cometh again.

DAVID: Now tell me how far the Amalekites have invaded the land.

EGYPTIAN: We made an invasion upon the south of the Cherethites, and upon the coast which belongeth to Judah, and upon the south of Caleb; and we burned Ziklag with fire.

DAVID: Canst thou bring me down to this company?

EGYPTIAN: Swear unto me by God, that thou wilt neither kill me, nor deliver me into the hands of my master, and I will bring thee down to this company. Behold, they spread abroad upon all the earth, eating and drinking, and dancing, because of all the great spoil that they

have taken out of the land of the Philistines, and out of the land of Judah.

DAVID: I will smite them from the twilight unto the evening of the next day: and there shall escape not a man of them. And I will recover all that the Amalekites have carried away, and I will rescue my wives. And there shall be nothing lacking to them, neither sons nor daughters, neither spoil, nor any thing that they have taken to them.

CURTAIN.

SCENE VI. A FIELD

DAVID: Let us abide here for two days that the young men may now rest after the battle of the Amalekites. For the Lord hath preserved us and delivered the company that came against us into our hands. And I will send of the spoil unto the elders of Judah, even to my friends—behold, it is a present for them of the spoil of the enemies of the Lord.

SERVANT: My lord, a man cometh out of the camp from Saul with his clothes rent and earth upon his head.

DAVID: Bring him hither quickly.

The SERVANT brings in a man who falls to the earth before DAVID.

DAVID: From whence comest thou?

YOUNG MAN: Out of the camp of Israel am I escaped.

DAVID: How went the matter? I pray thee, tell me.

YOUNG MAN: The Philistines fought against Israel: and the men of Israel fled from before the Philistines, and fell down slain in Mount Gilboa. And the Philistines followed hard upon Saul and upon his sons; and the battle

went sore against Saul. The people are fled from the battle, and many of the people also are fallen and dead: and Saul and Jonathan his son are dead also.

DAVID [*Starting back*]: How knowest thou that Saul and Jonathan his son are dead?

YOUNG MAN: As I happened by chance upon Mount Gilboa, behold, Saul leaned upon his spear; and, lo, the chariots and horsemen followed hard after him. And when he looked behind him, he saw me, and called unto me. And I answered, Here am I. And he said unto me, Who art thou? And I answered him, I am an Amalekite. He said unto me again, Stand, I pray thee, upon me and slay me, for anguish is come upon me, because my life is yet whole in me. So I stood upon him, and slew him, because I was sure that he could not live after that he was fallen: and I took the crown that was upon his head, and the bracelet that was on his arm, and have brought them hither unto my lord.

Soft music, Ave Maria.

DAVID: We will mourn [*Rending his clothes and lifting his arms to heaven in despair*] and weep, and fast until even, for Saul, and for Jonathan his son, and for the people of the Lord, and for the house of Israel; because they are fallen by the sword. [*Turning to the YOUNG MAN*] Whence art thou?

The music ceases.

YOUNG MAN: I am the son of a stranger, an Amalekite.

DAVID: How wast thou not afraid to stretch forth thine hand to destroy the Lord's anointed? Thy blood be upon thy head; for thy mouth hath testified against thee, saying, I have slain the Lord's anointed. [*Calling to servant*] Go near, and fall upon him.

The YOUNG MAN flees from the pursuing SERVANT.

Soft music, Ave Maria, to the end.

DAVID: Weep, O Judah. Grieve, O Israel. The beauty of Israel is slain upon the high places. How are the mighty fallen! Tell it not in Gath, publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph.

Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings: for there the shield of the mighty is vilely cast away, the shield of Saul, as though he had not been anointed with oil.

From the blood of the slain, from the fat of the mighty, the bow of Jonathan turned not back, and the sword of Saul returned not empty.

Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided: they were swifter than eagles, they were stronger than lions.

Ye daughters of Israel, weep over Saul, who clothed you in scarlet, with other delights; who put on ornaments of gold upon your apparel.

How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thine high places. I am distressed for thee, my brother Jonathan: very pleasant hast thou been to me: thy love to me was wonderful, passing the love of women.

How are the mighty fallen, and the weapons of war perished!

DAVID *stands with arms uplifted in lamentation.*

CURTAIN.

ELIJAH AND ELISHA

CHARACTERS

PART 1

ELIJAH

THE WIDOW

THE WIDOW'S LITTLE SON (*three or four years old*)

AHAB, *King of Israel*

OBADIAH, *the Governor of AHAH's House*

A GROUP OF ISHMAELITES

FIVE PROPHETS OF BAAL

ELIJAH'S SERVANT

AN ANGEL

PART 2

ELIJAH

THE VOICE OF THE LORD

FIRST MAN

SECOND MAN

THREE SONS OF THE PROPHETS

PART 3

NAAMAN'S WIFE

THE LITTLE ISRAELITISH MAIDEN

NAAMAN, *Captain of the Host of the King of Syria*

A SERVANT OF NAAMAN

AN OFFICER, *NAAMAN's soldier*

THE KING OF SYRIA

THE KING OF ISRAEL

OTHER SERVANTS OF THE KINGS

ELIJAH AND ELISHA

PART 1. THE MIRACLES OF ELIJAH

- SCENE I. BEFORE THE HOUSE OF THE WIDOW OF ZAREPHATH.**
- SCENE II. SAME AS SCENE I.**
- SCENE III. AHAB'S THRONE ROOM**
- SCENE IV. AN ALTAR UPON MT. CARMEL.**
- SCENE V. THE TOP OF MT. CARMEL**
- SCENE VI. THE WILDERNESS**

PART 2. ELIJAH AND ELISHA

- SCENE I. THE TOP OF MT. CARMEL**
- SCENE II. ON THE WAY TO BETHEL (BEFORE THE CURTAIN)**
- SCENE III. ON THE WAY TO JERICO (BEFORE THE CURTAIN)**
- SCENE IV. BEYOND JORDAN**
- SCENE V. BESIDE A WELL AT JERICO**

PART 3. THE HEALING OF NAAMAN

- SCENE I. IN THE HOUSE OF NAAMAN**
- SCENE II. THE AUDIENCE CHAMBER OF THE KING OF SYRIA**
- SCENE III. THE AUDIENCE CHAMBER OF THE KING OF ISRAEL**
- SCENE IV. BEFORE THE HOUSE OF ELISHA**
- SCENE V. BEFORE THE HOUSE OF ELISHA**

The scenes in the palaces of Ahab, the King of Syria, and the King of Israel, are made effective by bright draperies of silk or velvet or rich oriental materials. The throne can be a carved chair placed upon a table which is covered with an oriental rug. A bench, covered with a rug, will form the steps to the throne. Tall candlesticks, a brazier in which fire is burning, and a few other brass ornaments will give atmosphere and variety to the scenes.

For a description of how to make the well in the fifth scene, Part 2, see the paragraph, "Practical Suggestions," in the introduction.

The scenes before the houses of the Widow and of Elisha can be represented by soft gray or brown draperies for the background, with a doorway at the back. An oriental drapery is hung across the entrance to the house.

These soft background draperies can also serve for all the outdoor scenes, with the addition of two or three small pine or hemlock trees at the sides.

The altar on the top of Mt. Carmel can be made with smooth rocks piled around and on top of small sacks of sand. This will give height to the altar without the necessity of using so many stones. When it has been broken down by the wild dance of the priests of Baal, Elijah can rebuild it with the twelve stones only, and place the bags around about it to represent the trench. Have a strong electric light ready at one side to throw directly upon the altar when the fire of the Lord descends upon it.

It is important to keep the scenes simple enough to enable you to make the changes from one to the other without long pauses. The lights in the church should be kept low and soft music be played between the scenes so as not to break the atmosphere of reverence and quiet that has been created. It is most important that the stage management should be as artistically handled as the rest, and that everything should move smoothly and quietly without delay or noise behind the curtain during the changing of the scenes.

MUSIC

PART I

The Miracle of the Cruse of Oil . . . "He shall feed His flock like a shepherd," from Handel's Messiah (organ).

Raising the Widow's Son . . . Song Without Words (Cradle Song), Opus 67, No. 6, by Mendelssohn (Victrola, or organ, or violin).

Baal Music . . . "Baal we cry to thee!" (No. 11) from the Oratorio of Elijah, by Mendelssohn (the Oliver Ditson Edition). (Chords on the organ from the first two pages of the selection.)

Elijah Repairing the Altar Theme . . . "Holy, holy is the Lord" (No. 35), from Elijah. (Chords on the organ from the first two pages of the selection.)

Elijah's Prayer Theme . . . "Lord God of Abraham" (No. 14), from Elijah. (Chords on the organ from this selection.)

The Fire Theme . . . "The Fire descends from Heaven" (No. 16), from Elijah. (A part of this selection on the organ with cymbals to emphasize the crescendos.)

The Prophet's Reply . . . "The Lord is God" (soft chords from the last part of No. 16).

Elijah's Prayer for Rain . . . A Part of No. 19, beginning with chords, "Then hear from heaven," and continuing into the cloud theme.

Angel in the Wilderness Theme . . . The Christmas Song, by Adolphe Adam (Victrola or organ).

PART 2

On the Mount before the Lord . . . Storm Music, from the William Tell Overture, Part II (Victrola).

The Parting of Elijah and Elisha Theme . . . Largo from the New World Symphony, by Dvorak (Victrola).

PART 3

The Little Maid Theme . . . Deep River (Negro Melody), by

Maud Powell (Victrola). Or the *first part* of the Nocturne (Opus 37, No. 21) by Chopin (organ) as a second choice.

King of Syria Court Music . . . Deep River, using the climax in the middle as the King speaks.

King of Israel Court Music . . . Deep River, using again the climax in the middle as the King rends his clothes and speaks in despair.

The Healing of Naaman Theme . . . The Nocturne by Chopin (the soft chords in the second part).

ELIJAH AND ELISHA

SCENE I. BEFORE THE HOUSE OF THE WIDOW OF ZAREPHATH

There is a curtained door at the back.

READER: And Elijah the Tishbite, who was of the inhabitants of Gilead, said unto Ahab, King of Israel, As the Lord God of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

And the word of the Lord came unto him saying, Get thee hence, and turn eastward, and hide thyself by the brook Cherith, that is before Jordan. And it shall be, that thou shalt drink of the brook; and I have commanded the ravens to feed thee there. So he went and did according unto the word of the Lord: for he went and dwelt by the brook Cherith, that is before Jordan. And the ravens brought him bread and flesh in the morning, and bread and flesh in the evening; and he drank of the brook. And it came to pass after a while, that the brook dried up, because there had been no rain in the land. And the word of the Lord came unto him, saying, Arise, get thee to Zarephath, which belongeth to Zidon, and dwell there: behold, I have commanded a widow woman there to sustain thee.

The curtain parts.

A woman is gathering sticks as ELIJAH enters, while her little son is playing on the ground by her door.

READER: So he arose and went to Zarephath. And when he came to the gate of the city, behold, the widow woman was there gathering of sticks: and he said:

ELIJAH: Fetch me, I pray thee, a little water in a vessel, that I may drink, and bring me, I pray thee, a morsel of bread in thine hand.

WIDOW: As the Lord thy God liveth, I have not a cake, but a handful of meal in a barrel, and a little oil in a cruse: and, behold, I am gathering two sticks, that I may go in and dress it for me and my son, that we may eat it, and die.

ELIJAH: Fear not; go and do as thou hast said: but make me thereof a little cake first, and bring it unto me, and after make for thee and for thy son.

WIDOW [*In awe*]: Who art thou?

ELIJAH: I am Elijah the Tishbite. For thus saith the Lord God of Israel, The barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

WIDOW: The prophet of the Lord! I will go and do according to the saying of Elijah. [*She enters the house.*]

Soft music, He Shall Feed His Flock, to the end.

ELIJAH *walks to and fro with folded arms as if in meditation until the WIDOW reappears holding out a cruse of oil in astonishment.*

Behold! I have taken oil and meal for the cakes, and, lo, there is more in the cruse!

ELIJAH: The Lord will give thee all that thou needeth!

WIDOW [*Throwing herself at his feet*]: Abide with us, for thou art indeed a man of God.

CURTAIN.

READER: And the widow and Elijah and her house did eat many days, and the barrel of oil wasted not, neither did the cruse of oil fail, according to the word of the Lord, which he spake by Elijah.

The music grows louder and continues until the WIDOW speaks in Scene II.

SCENE II. OUTSIDE THE WIDOW'S HOUSE (*Same as Scene I*)

ELIJAH is seated. The WIDOW suddenly enters carrying her child in her arms.

The music ceases.

WIDOW [*In great distress*]: Behold, my son hath fallen sick, and his sickness is so sore that there is no breath left in him. What have I to do with thee, O thou man of God? Art thou come unto me to call my sin to remembrance, and to slay my son?

Soft music, Cradle Song.

ELIJAH: Peace, be not afraid!

ELIJAH enters the house and remains within while the music rises to a climax of pathos, then reappears with a pallet. He unrolls it upon the ground.

ELIJAH: Give me the child.

He lays the child upon the pallet and stands beside him with arms upraised in prayer.

Time this so that ELIJAH's prayer begins where the music becomes softer.

O Lord my God, hast thou also brought evil upon the widow with whom I sojourn, by slaying her son? [*He kneels beside the child and holds his hands over him—lifts them to heaven—and again holds them over the child three times.*]

O Lord my God, I pray thee, let this child's soul come into him again.

READER: And the Lord heard the voice of Elijah; and the soul of the child came into him again, and he revived.

The little child stirs and holds up his arms to ELIJAH. He lifts him in his arms and carries him to his mother.

ELIJAH: Thy son liveth.

WIDOW: Now by this I know that thou art a man of God, and that the word of the Lord in thy mouth is truth.

CURTAIN.

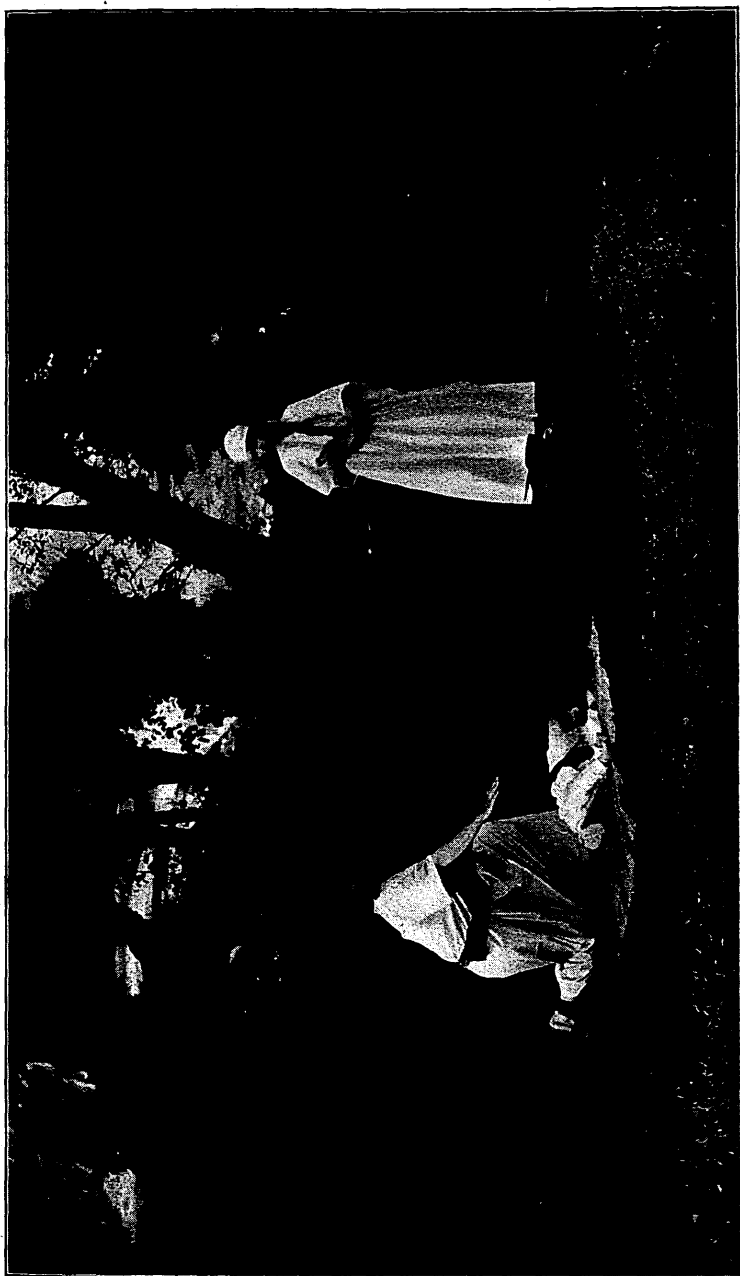
The Cradle Song continues until the curtain parts for Scene III.

SCENE III. AHAB'S THRONE ROOM

READER: And it came to pass, after many days, that the word of the Lord came to Elijah in the third year, saying, Go shew thyself unto Ahab; and I will send rain upon the earth. And Elijah went to shew himself unto Ahab. And there was a sore famine in Samaria. And Ahab called Obadiah, which was the governor of his house. Now Obadiah feared the Lord greatly:

The curtain parts.

AHAB is seated upon his throne. OBADIAH stands before him.



And Elijah said, "O Lord, my God, I pray thee let this child's soul come into him again."



AHAB: Go into the land, unto all fountains of water, and unto all brooks: peradventure we may find grass to save the horses and mules alive, that we may lose not all the beasts. Divide the land between us to pass through it. I shall go one way, and thou, Obadiah, shalt go another way.

OBADIAH *bows to the king. AHAB rises and departs, and OBADIAH moves toward the left. ELIJAH suddenly enters and confronts him.*

READER: And as Obadiah was in the way, behold, Elijah met him: and he knew him, and fell on his face, and said,

OBADIAH [*Kneeling before ELIJAH with his face to the ground*]: Art thou that my lord Elijah?

ELIJAH: I am: go, tell thy lord, Behold, Elijah is here.

OBADIAH: What have I sinned, that thou wouldst deliver thy servant into the hand of Ahab, to slay me? As the Lord thy God liveth, there is no nation or kingdom whither my lord hath not sent to seek thee: and when they said, He is not there; he took an oath of the kingdom and nation, and they found thee not. And now thou sayest, Go, tell thy lord, Behold, Elijah is here. And it shall come to pass, as soon as I am gone from thee, that the Spirit of the Lord shall carry thee whither I know not; and so when I come and tell Ahab, and he cannot find thee, he shall slay me: And now thou sayest, Go, tell thy lord, Behold, Elijah is here: and he shall slay me.

ELIJAH: As the Lord of hosts liveth, before whom I stand, I will surely shew myself unto him to-day.

OBADIAH: Remain thou here until I bring word unto the king.

OBADIAH *departs.*

READER: So Obadiah went to meet Ahab, and told him: and Ahab went to meet Elijah. [*AHAB enters and stands look-*

ing at ELIJAH] And it came to pass when Ahab saw Elijah, that Ahab said unto him,

AHAB: Art thou he that troubleth Israel?

ELIJAH [*Pointing sternly at AHAB*]: I have not troubled Israel; but thou, and thy father's house, in that ye have forsaken the commandments of the Lord, and thou hast followed Baalim. Now therefore send, and gather to me all Israel unto Mount Carmel, and the prophets of Baal, and the prophets of the groves, which eat at Jezebel's table.

AHAB *turns in silence and departs, as the prophet stands with folded arms.*

CURTAIN.

SCENE IV. AN ALTAR UPON MT. CARMEL

An altar made of a circle of large stones stands in the center. A group of Israelites are grouped at one side. Five prophets of Baal are talking among themselves near the altar. ELIJAH enters and speaks with uplifted hand.

READER: So Ahab sent unto all the children of Israel, and gathered the prophets together unto Mt. Carmel.

ELIJAH: How long halt ye between two opinions? If the Lord be God, follow him: but if Baal, then follow him.

READER: Then said Elijah unto the people,

ELIJAH: I, even I only, remain a prophet of the Lord; but Baal's prophets are four hundred and fifty men. Let them therefore give us two bullocks; and let them choose one bullock for themselves, and cut it in pieces, and lay it on wood, and put no fire under: and I will dress the other bullock, and lay it on wood, and put no fire under.

The prophets nod in agreement and begin to pile wood upon the altar.

And call ye on the name of your gods, and I will call on the name of the Lord: and the god that answereth by fire, let him be God.

PEOPLE: It is well spoken.

ELIJAH: O prophets of Baal, choose you one bullock for yourselves, and dress it first; for ye are many; and call on the name of your gods, but put no fire under.

READER: And they took the bullock which was given them, and they dressed it, and called on the name of Baal from morning even until noon, saying:

Baal music.

PROPHETS: O Baal, hear us. [*The PROPHETS of Baal place meat upon the wood of the altar and then begin to shout, lifting their arms to heaven*] Baal, we cry to thee! Baal, we cry to thee. [*They bow to the ground and sway as they move around the altar, lifting their arms as they cry aloud. Some may clash timbrels in time with the rhythm.*]

Baal, we cry to thee! Hear us, O Baal!

Stormy chords of the Baal theme.

ELIJAH [*Standing with folded arms on the left, and speaking in mocking tones*]: Cry aloud: for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth and must be awaked.

PEOPLE: Baal, hear us, Baal. Where art thou? Baal! Baal! [*They tear down the altar and scatter the wood and stones as the people cry out in derision at them.*]

The music ceases with a crash.

ELIJAH *steps forward lifting his arms to quiet them as he speaks.* The PROPHETS *draw about him.*

Soft chords from No. 35, Elijah, "Holy, Holy Is the Lord."

ELIJAH: Come near unto me. See, I will repair the altar of the Lord that is broken down, and I will take twelve stones according to the number of the tribes of the sons of Jacob. [*He makes a circle of twelve stones*] And I will build an altar in the name of the Lord, and make a trench about the altar.

He arranges the wood and the meat.

And I will put the wood in order and lay the pieces of the bullock thereon. Now, ye prophets of Baal, fill the barrels with water and pour it on the burnt sacrifice and on the wood.

They bring in buckets and apparently pour water into the trench.

Do it the second time! [*The PROPHETS do as ELIJAH commands*] Do it the third time! Behold, even the trench is filled with water! It now draweth near the time of the offering of the evening sacrifice!

The music ceases.

ELIJAH *stands before the altar with head bowed in prayer, then lifts his arms above his head.*

Soft chords from No. 14, Elijah, "Lord God of Abraham."

Lord God of Abraham, Isaac and of Israel, let it be known this day that thou art God in Israel, and that I am thy servant, and that I have done all these things at

thy word. [*Pause*] Hear me, O Lord, hear me, that this people may know that thou hast turned their heart back again.

A shaft of light suddenly shines upon the altar, and lights flash out from under the wood. All the Israelites fall on their faces in worship as the prophets of Baal draw back in awe. The music bursts into triumphant strains.

Chords from No. 16, Elijah, "The Fire Descended from Heaven."

READER: Then the fire of the Lord fell, and consumed the burnt sacrifice, and the wood, and the stones, and the dust, and licked up the water that was in the trench.

The music suddenly changes to the soft chords (page 81), which accompany these words.

PEOPLE: The Lord, he is the God; the Lord he is the God.

The music continues for a moment, then ceases, as ELIJAH speaks.

ELIJAH: Take the prophets of Baal; let not one of them escape.

The Israelites encircle the PROPHETS of Baal and force them out. ELIJAH suddenly turns to AHAB.

Soft chords are heard again and continue to the end.

ELIJAH: Ahab, get thee up, eat and drink, for there is a sound of abundance of rain.

AHAB [*Falling on his face before ELIJAH*]: Thy Lord is the God!

CURTAIN.

SCENE V. THE TOP OF MT. CARMEL.

*Soft chords, a part of No. 19, beginning on page 93.
"Then Hear from Heaven."*

ELIJAH and a servant enter. ELIJAH casts himself upon the ground with his head bowed upon his knees in utter dejection.

READER: And Elijah went up to the top of Mt. Carmel; and he cast himself down upon the earth, and put his face between his knees.

ELIJAH [*Looking up at his servant*]: Go up now, look toward the sea.

The servant goes to the back and looks out over the valley.

SERVANT: There is nothing.

ELIJAH: Go again, seven times. [*The servant goes out.*]

A pause. The music takes up the cloud theme (pages 94-96).

READER: And it came to pass at the seventh time that he said:

SERVANT [*Returning quickly*]: Behold, there ariseth a little cloud out of the sea, like a man's hand.

ELIJAH [*Suddenly rising*]: Go up, say unto Ahab, prepare thy chariot, and get thee down, that the rain stop thee not, for the heaven is black with clouds and wind and there is a great rain.

ELIJAH stands triumphant as the music continues the cloud theme. After a pause a servant enters hurriedly. The music ceases.

SERVANT: Ahab hath told Jezebel all that Elijah hath done, and withal how he hath slain all the prophets with the sword. So Jezebel hath sent a messenger unto Elijah, saying, So let the gods do to me, and more also, if I make not thy life as the life of one of them by to-morrow about this time. [*Servant departs.*]

ELIJAH: Come! [*His servant steps to his side*] I must arise and flee for my life. We will go to Beer-Sheba which belongeth to Judah. And I will leave thee there, for I must go a day's journey into the wilderness. [*They depart.*]

CURTAIN.

SCENE VI. THE WILDERNESS

READER: And he went a day's journey into the wilderness, and came and sat down under a juniper tree, and he requested for himself that he might die, and said,

ELIJAH: It is enough; now, O Lord, take away my life; for I am not better than my fathers. [*He sinks to the ground in despair and sleeps.*]

Soft music, the Christmas Song, to the end.

READER: And as he lay and slept under a juniper tree, behold, then an angel touched him, and said unto him,

An angel appears from behind the tree. He places a cake and a cruse of water beside him and touches him gently.

ANGEL: Arise and eat.

ELIJAH turns slowly and gazes at the angel. The angel points to the cruse of water, and then disappears.

READER: And he looked and behold there was a cake baken on the coals and a cruse of water at his head, and he did eat and drink and laid him down again.

ELIJAH *drinks of the water and takes the cake in his hand.*

And the angel of the Lord came again the second time and touched him and said:

ANGEL [*Suddenly appearing and touching him upon the shoulder*]: Arise and eat, because the journey is too great for thee. [*The angel departs.*]

ELIJAH *slowly rises and stands with the cruse in his hands, gazing after the vanished angel.*

READER: And he arose and did eat and drink, and went in the strength of that meat forty days and forty nights unto Horeb the mount of God.

CURTAIN.

PART 2

SCENE I. THE TOP OF MT. CARMEL

READER: And, behold, the word of the Lord came unto Elijah, and he said unto him:

ELIJAH enters and stands facing the left.

VOICE: What doest thou here, Elijah?

ELIJAH: I have been very jealous for the Lord God of hosts: for the children of Israel have forsaken thy covenant, thrown down thine altars, and slain thy prophets with the sword; and I, even I only, am left; and they seek my life, to take it away.

VOICE: Go forth and stand upon the mount before the Lord.
[*ELIJAH steps forward and stands looking out at the side. A pause.*]

The Storm Music is heard.

The scene grows dark, with sudden flashes of light.

READER [*As the music rises to its first climax*]: And, behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord: [*Pause*] but the Lord was not in the wind: [*Pause*] and after the wind an earthquake; but the Lord was not in the earthquake; [*Pause until the music grows quieter*]. And after the earthquake a fire, [*Pause*] but the Lord was not in the fire: and after the fire a still small voice.

A pause until the storm music is finished and ends in soft high notes. ELIJAH wraps his face in his mantle.

VOICE [*Low*]: What doest thou here, Elijah?

ELIJAH [*Standing with his back to the audience*]: I have been very jealous for the Lord God of hosts: because the children of Israel have forsaken thy covenant, thrown down thine altars, and slain thy prophets with the sword; and I, even I only, am left; and they seek my life, to take it away.

VOICE: Go, return on thy way to the wilderness of Damascus: and when thou comest, anoint Hazael to be king over Syria: And Jehu the son of Nimshi shalt thou anoint to be king over Israel: and Elisha the son of Shaphat of Abel-meholah shalt thou anoint to be prophet in thy room. And it shall come to pass, that him that escapeth the sword of Jehu shall Elisha slay. Yet I have left me seven thousand in Israel, all the knees which have not bowed unto Baal, and every mouth which hath not kissed him.

The last half of the Storm Music is again heard as ELIJAH stands with his head bowed in prayer. The music ceases.

A man enters on the right. ELIJAH turns slowly and gazes at him.

There is a pause, then Morning (Peer Gynt) is heard.

ELIJAH: Art thou Elisha the son of Shaphat?

ELISHA: I am he.

ELIJAH slowly takes off his mantle and puts it upon him. When the music rises to a climax ELISHA speaks.

ELISHA [*Kneeling*]: Let me, I pray thee, kiss my father and my mother and then I will follow thee.

ELIJAH: Go back, for what have I done to thee?

ELIJAH departs.

ELISHA: I will take my yoke of oxen and slay it and give unto the people to eat. Then I will arise and go after Elijah and minister unto him.

CURTAIN.

The music ceases—there is a short pause, then—The Largo from the New World Symphony is softly played to the end of Part 2. The music grows louder between the scenes.

SCENE II. ON THE WAY TO BETH-EL (*Before the Curtain*)

ELIJAH and ELISHA enter on the right.

READER: And it came to pass, when the Lord would take up Elijah into Heaven by a whirlwind, that Elijah went with Elisha from Gilgal.

ELIJAH: Tarry here, I pray thee: for the Lord hath sent me to Beth-el.

ELISHA: As the Lord liveth, and as thy soul liveth, I will not leave thee.

READER: So they went down to Beth-el.

They move toward the left. Three young men appear on left.

MEN: We are the sons of the prophets that were at Beth-el.

SECOND MAN [*To ELISHA*]: Knowest thou that the Lord will take away thy master from thy head to-day?

ELISHA: Yea, I know it—hold your peace.

ELIJAH [*Turning to ELISHA*]: Tarry here, I pray thee, for the Lord hath sent me to Jericho.

ELISHA: As the Lord liveth and as my soul liveth, I will not leave thee. [*They depart together.*]

READER: So they went on.

SCENE III. ON THE WAY TO JERICHO (*Before the Curtain*)

ELIJAH and ELISHA enter on the right.

Soft music (Largo) to the end of Scene V.

ELIJAH: Yonder is Jericho.

Three young men enter on the left.

READER: And the sons of the prophets that were at Jericho came to Elisha and said unto them:

YOUNG MAN: Knowest thou that the Lord will take away thy master from thy head to-day?

ELISHA: Yea, I know it; hold ye your peace.

ELIJAH: Tarry, I pray thee, here; for the Lord hath sent me to Jordan.

ELISHA: As the Lord liveth, and as thy soul liveth, I will not leave thee. [*They move toward the left.*]

READER: And they two went on. And they stood by Jordan.

The young men stand gazing after them.

ELIJAH pauses at the left, wraps his mantle together, and smites the ground.

READER: And Elijah took his mantle and wrapped it together and smote the waters.

ELIJAH: Let the waters of the Jordan be divided!

MAN: Behold! The waters are rolled back!

ELIJAH and ELISHA depart on the left.

SECOND MAN [*Gazing after them*]: Lo, Elijah and Elisha are passing through the river on dry ground!

CURTAIN.

SCENE IV. BEYOND JORDAN

ELIJAH and ELISHA enter on the right.

ELIJAH: Ask what I shall do for thee, before I be taken away from thee.

ELISHA [*Kneeling*]: I pray thee, let a double portion of thy spirit be upon me.

ELIJAH: Thou hast asked a hard thing: nevertheless, if thou see me when I am taken from thee, it shall be so unto thee; but if not, it shall not be so.

READER: And it came to pass, as they still went on, and talked, that behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven.

The Largo swells into triumphant strains.

A shaft of light is suddenly thrown across the platform onto ELIJAH. He lifts his arms toward the right and slowly walks up the pathway of light, until he disappears on the left. His robe falls from his shoulders just before he steps out of sight.

ELISHA [*Rending his clothes as he gazes up to heaven*]: My father, my father, the chariot of Israel, and the horsemen thereof!

READER: And he took hold of his own clothes, and rent them in two pieces. [*ELISHA silently picks up ELIJAH's gar-*

ment] He took up also the mantle of Elijah that fell from him, and went back, and stood by the bank of Jordan.

ELISHA departs with bowed head.

CURTAIN.

SCENE V. BESIDE A WELL AT JERICHO

There is a well on the right. ELISHA enters on the left, the sons of the prophets on the right.

MAN [*Bowing low*]: The spirit of Elijah doth rest on Elisha.

YOUNG MAN: Behold now, there be with thy servants fifty strong men; let them go, we pray thee, and seek thy master; lest peradventure the Spirit of the Lord hath taken him up, and cast him upon some mountain, or into some valley.

ELISHA: Ye shall not send.

SECOND MAN: Let us seek him, I *pray* thee.

ELISHA: Send.

He seats himself beside the well as the men depart.

The music, Largo, grows louder.

ELISHA is still seated on the rock by the well as the men re-enter on the left.

YOUNG MAN: We have searched for Elijah three days, but we have found him not.

ELISHA: Did I not say unto you—Go not?

A man enters and bows to ELISHA.

MAN: Behold, I pray thee, the situation of the city is pleasant as my Lord seeth, but the water is naught, and the ground is barren.

ELISHA: Bring me a new cruse and put salt therein.

They bring the cruse to him. ELISHA rises and stands over the well.

ELISHA: Thus saith the Lord, I have healed these waters; there shall not be from thence any more death or barren land.

He casts the salt into the well.

READER: So the waters were healed unto this day, according to the saying of Elisha which he spake.

MAN [*Dipping some water up in his hand*]: Lo, the waters are healed! [*Falling at ELISHA's feet*] Abide here with us, thou man of God.

ELISHA: Nay, I must go up unto Beth-el.

READER: So the waters were healed unto this day, according to the saying of Elisha which he spake.

CURTAIN.

PART III

SCENE I. IN THE HOUSE OF NAAMAN

NAAMAN'S *wife is reclining upon a richly draped couch. A little maid is seated on the floor at her feet fanning her with a tall peacock feather fan.*

READER: Now Naaman, captain of the host of the King of Syria, was a mighty man in valor—but he was a leper.

NAAMAN *enters leaning upon the arm of a servant. He stands at a distance lifting one hand in salutation to his wife.*

NAAMAN'S WIFE [*Half rising*]: How art thou, my lord?

NAAMAN: Nay, do not ask me, for thou knowest what grievous affliction is upon me. [*He sinks into a chair.*]

NAAMAN'S WIFE [*Rising and ringing her hands in despair*]: And thou, the captain of the host of the King of Syria! And thou art a great man with thy master, and honorable, because by thee the Lord hath given deliverance unto Syria—and yet is there no one in all of Syria that can heal thee of this leprosy! [*She holds out her hands toward NAAMAN.*]

NAAMAN [*Rising and shrinking away from her*]: Have a care! Do not touch me! Thou knowest that there is none to heal me. [*Rousing himself from his despair*] But let us not speak of this longer. How doeth the little maid that my armies brought away captive out of the Land of Israel? [*The maiden rises and stands behind her mistress' couch in embarrassment.*]

NAAMAN'S WIFE: She waiteth well upon me, my lord.

NAAMAN: It pleaseth me to hear it. [*To his servant who is standing just back of his chair*] Come, I must return unto my own chambers.

A soldier appears and stands at attention by the doorway until after NAAMAN has departed.

Soft music, Deep River or Nocturne (first part), until the curtain parts for Scene II.

LITTLE MAID [*Running eagerly to her mistress and kneeling at her feet*]: Would God my lord were with the prophet that is in Samaria.

NAAMAN'S WIFE [*In surprise*]: What meanest thou?

MAIDEN: For he would recover him of his leprosy!

NAAMAN'S WIFE: Who is this prophet?

MAIDEN: Elisha is his name, and he doth cure all manner of diseases, and he even hath raised from the dead the son of a Shunamite woman!

NAAMAN'S WIFE [*Turning quickly to the soldier at the door*]: Go, quickly, and tell the king and say—thus and thus saith the maid that is of the House of Israel. [*The soldier salutes and departs.*]

CURTAIN.

The music, Deep Rivers, continues between these scenes and throughout Scene II.

SCENE II. THE AUDIENCE CHAMBER OF THE KING OF SYRIA

The King is seated upon a throne. The soldier enters.

SOLDIER [*Saluting*]: My lord the King!

KING OF SYRIA: Speak. What is thy news?

SOLDIER: As I stood even now by the door of Naaman's house, behold, a little maid whom the Syrians had brought away captive out of the Land of Israel waited upon Naaman's wife and said unto her, Would God my lord were with the Prophet in Samaria, for he would recover him of his leprosy!

Time this so that the climax in the middle of Deep River is reached as the KING speaks.

KING OF SYRIA [*Rising*]: Go to. Go, tell Naaman that I will send him with a letter unto the King of Israel. And take with thee ten talents of silver and six thousand pieces of gold and ten changes of raiment. For I will give the King of Israel all this if he can recover Naaman, my captain, of his leprosy.

The soldier salutes and departs.

CURTAIN.

The music continues until the curtain parts for Scene III.

SCENE III. THE AUDIENCE CHAMBER OF THE KING OF ISRAEL

The King is seated upon a throne. A servant enters.

SERVANT [*Bowing low*]: My lord the King, the captain of the Host of the King of Syria is come with his horses and his chariots, bringing a message from the King of Syria for my lord the King.

KING [*In amazement*]: What doth the King of Syria desire of me? Bid him enter. [*The servant bows and departs.*]

NAAMAN, accompanied by the soldier, enters and salutes the king.

Soft music, Deep River.

NAAMAN: Hear, oh King. My lord the King of Syria hath sent me unto thee. Let the King know that I am grievously afflicted with leprosy, and there dwelleth in my house—as a handmaid unto my wife—a little maid, captive out of the Land of Israel. And she saith unto my wife, Would God my lord were with the prophet that is in Samaria, for he would recover him of his leprosy. Now, therefore, my lord the King hath sent me unto thee, O King of Israel, bearing a letter.

He hands a scroll to his servant who bears it to the king.

KING [*Reading*]: “Now this letter is come unto thee, O King of Israel, behold, I herewith send Naaman, my servant, to thee, that thou mayest recover him of his leprosy——”

The king rises and rends his clothes.

Time this so that the music rises to its climax as the King speaks.

Am I God, to kill and to make alive, that this man doth send unto me to recover a man of his leprosy? Wherefore consider, I pray you, and see how he seeketh a quarrel against me.

The music ceases.

SERVANT [*Entering hurriedly, prostrating himself before the king*]: A messenger from the prophet Elisha waiteth without.

KING: Bid him enter speedily.

A messenger enters and stands before the king.

Soft music, Nocturne, second part, is played till the curtain parts in Scene IV.

MESSANGER: Elisha the Prophet of the Living God to the King of Israel. The Lord be with thee! [*Lifting a hand in salutation*] The Lord hath told me all. Wherefore

hath thou rent thy clothes, O King? Let Naaman the Captain of the hosts of the King of Syria come now to me, and he shall know that there is a prophet in Israel!

KING: Go unto Elisha, who dwelleth in Beth-el, and he will heal thee, for he is a mighty man of God.

CURTAIN.

SCENE IV. BEFORE THE HOUSE OF ELISHA

There is a curtained entrance at the back.

READER: So Naaman came with his horses and with his chariot and stood at the door of the house of Elisha. [NAAMAN and his servant enter. The servant knocks at the door. ELISHA'S servant appears.]

Soft music, Nocturne (second part with deep chords).

SERVANT: My lord, the prophet saith, Go and wash in Jordan seven times and thy flesh shall come again to thee, and thou shalt be clean.

The servant reënters the house.

The music ceases.

READER: But Naaman was wroth and went away and said,

NAAMAN [*Walking away in wrath, then pausing and turning to his soldier*]: Behold, I thought, He will surely come out to me, and stand, and call on the name of the Lord his God, and strike his hand over the place, and recover the leper. Are not Abana and Pharpar, rivers of Damascus, better than all the waters of Israel? May I not wash in them, and be clean?

READER: So he turned and went away in a rage.

SERVANT: My father, if the prophet had bid thee do some great thing, wouldst thou not have done it? How much rather then, when he saith to thee, Wash, and be clean?

They depart.

CURTAIN.

SCENE V. SAME AS SCENE IV

READER: Then went he down and dipped himself seven times in Jordan, and he returned to the man of God, he and all his company.

NAAMAN *reënters*. *His soldier knocks at the door.*
ELISHA *appears*. NAAMAN *throws himself at his feet.*

Soft music, Nocturne, to the end.

NAAMAN: Thou man of God! I did as thou biddest, and went down and dipped myself seven times in Jordan according to thy saying; and my flesh hath come like unto the flesh of a little child. And I am clean!

He rises and stands with arms uplifted.

Behold, now I know that there is no God in all the earth but in Israel: now therefore, I pray thee, take a blessing of thy servant.

ELISHA: As the Lord liveth, before whom I stand, I will receive none.

NAAMAN: I have brought ten talents of silver and six thousand pieces of gold and ten changes of raiment; and this is small in return for all that thou hast done for me. My lord the King of Syria would be wroth if thou didst have no return for this miracle.

ELISHA: As the Lord liveth before whom I stand, I will receive none.

NAAMAN: Shall there not then, I pray thee, be given to thy servant two mules' burden of earth? for thy servant will henceforth offer neither burnt offering nor sacrifice unto other gods, but unto the Lord.

In this thing the Lord pardon thy servant, that when my master goeth into the house of Rimmon to worship there, and he leaneth on my hand, and I bow myself in the house of Rimmon; when I bow down myself in the house of Rimmon, the Lord pardon thy servant in this thing.

ELISHA [*Lifting his hand in blessing*]: Go in peace.

CURTAIN.

The Nativity is published separately (35 cents a copy), by Samuel French,
25 West 45th Street, New York City.

THE NATIVITY

FOREWORD

One Sunday afternoon at Christmas time, a few years ago, a throng of children were hurrying toward a church. There were rich children and poor children, of many nationalities and of many creeds, all eagerly going in one direction that cold December day. Inside the church there was a stir of excitement, and a hundred eager eyes were fastened on the long curtain that concealed the pulpit platform.

As the lights were lowered and the choir began a chant, a hush fell upon the congregation—then the curtain parted and the Nativity Service began. In deepest reverence the congregation listened, stirred by an atmosphere of holiness so intense that it seemed as if the very gates of heaven had been flung open in that little church.

When the last scene came, showing the light shining out from the manger, one little child five years old slid down from his seat, saying, "I must go, Mother."

"But it is not over," she whispered. "You cannot go."

"Mother, I *must* go," the child repeated. "I must go and look into the cradle, and see the gentle Jesus."

Another little boy, a few years older, after eagerly telling about it when he reached home, concluded with these words: "Of course I knew that Jesus wasn't really there, but I would rather see that cradle with the light in it than all the Santa Clauses in the world!"

THE CHARACTERS IN THE SERVICE

MARY, *A young girl between 14 and 18 years of age*

JOSEPH, *A tall boy between 14 and 18 years of age*

GABRIEL, *A fairly tall young girl between 14 and 18 years of age,
with a musical speaking voice*

ZACHARIAS, *A tall boy between 14 and 18 years of age*

THREE OR FOUR SHEPHERDS, *Little children between 5 and 8 years
of age*

THE ANGEL *who gives the message to the Shepherds—A little girl
about 7 and 8 years old, with a clear, sweet voice*

THREE WISE MEN, *Boys about 17 or 18 years old who can sing*

THE HEAVENLY HOST, *Fifteen to twenty children of various ages
who can sing*

SCENES

- I. THE TEMPLE
- II. THE ANNUNCIATION
- III. THE SHEPHERDS IN THE FIELD
- IV. THE NATIVITY

If a shorter service is desired, the Temple and the Annunciation scenes can be omitted.

COSTUMES

Materials for nearly all the costumes can be found at home. Old curtains, draperies, scarfs and shawls serve better than new material to give the right sort of color combinations.

The costumes of the angels are made by sewing two strips of white cheesecloth together, with pieces added for the flowing sleeves. The angels wear long gowns under the cheesecloth, and their hair hangs loose, with a band of gold paper bound about the brow. They have no wings.

Zacharias may wear a gown that combines the colors of blue, purple, and scarlet, with a blue robe draped over it, or he may wear white linen draped with blue. Blue and white are used for the turban, which is bound about with a gold band (Exodus xxxix, 1, 22, 30, 31).

Mary's costume is soft blue draped with white. In the Nativity scene white cheesecloth is draped over her head. Joseph may wear any dark color.

The shepherds wear little brown or dark blue tunics, with small fur rugs or fur neck pieces hung from one shoulder to the opposite hip. Their feet are bound with strips of brown cloth to represent sandals. Their turbans are brown or blue. They carry shepherds' crooks.

The wise men are dressed in the richest and most regal costumes

that can be had;*but take care to keep a harmonious tone combination.

The costumes are made by fastening from the shoulder two strips of material that hang to the tops of the shoes, and are sewed together on the sides, with openings for the arms. Over the gown is fastened a long drapery, which flows from the shoulder out behind like a train. It is not necessary for all three to have trains. Silk scarfs make good turbans for the wise men. The king wears a gilt crown over his turban. Chains or other ornaments that add to the richness of the costumes are effective.

PROPERTIES

The seven-branched candlestick, the brazier and the censer can often be hired from a Russian brass shop. The incense can be bought at any store where church supplies are sold. A few pieces of red-hot charcoal placed in the brazier make the best fuel on which to sprinkle the incense. Two red-hot coals are enough for the incense in the censer.

The light placed in the manger is a hand electric light. It must be strong enough to produce the right effect. The light should be tied to a small pillow, and the whole wrapped about with white linen or cheesecloth in the manner of an infant's dress. Great care must be taken to have the light itself entirely concealed by the cheesecloth, otherwise it may be seen when Mary lifts it from the manger.

A battery with a small electric light at the end of a long cord can be used for the star. The light is placed in a small box, one side of which has been cut in the shape of a star and covered with red tissue paper, through which the light shines. The box is fastened in the midst of some holly above the scene.

MUSIC

There should be soft music throughout the whole presentation; after each carol or chant the organ softly continues the refrain, until it swells again into the next carol. If the voices of any of the children who have speaking parts are not strong enough to be

heard above the music, the organ should stop while they speak. It is most important that the one who is to read the Bible throughout the service should have a sympathetic voice, with good carrying power, as she must read behind the scenes and be heard above the organ music.

The Heavenly Host is the choir which sings the carols behind the scenes; they are only seen once when they appear to the shepherds. If the first two chants are too difficult for the children, two or three older people can sing these. The chants are on pages 238-239.

"Draw Nigh Immanuel," "O Little Town of Bethlehem," "We Three Kings of Orient Are," and "Holy Night, Peaceful Night" are found in *Old Christmas Carols*, by S. Archer Gibson, published by G. Schirmer, New York (10 cents a copy).

"It came upon the Midnight Clear" is in all church hymnals.

PREPARATION FOR THE SERVICE

If young people are to act out the story of the birth of Jesus, the rehearsals, as well as the festival itself, must be held in the deepest spirit of reverence. In order to maintain this spirit and also keep the spontaneity of it all, there should be only four or five rehearsals. The imaginations of the children can be stimulated to see and feel deeply the parts that they are taking. They respond quickly to the thought that it rests with them to create the right atmosphere for the service, and that, unless they themselves feel that deep spirit of reverence, the congregation will fail to be stirred by it.

The Introduction contains further important details as to the method of training young people for this service.

THE NATIVITY

A CHRISTMAS SERVICE

The service opens with the singing by the congregation of "O come, all ye faithful, joyful and triumphant," or some other Christmas hymn.

As the hymn closes, the lights are lowered, and the choir chants behind the curtain, Isaiah lii, 7-10: "How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace . . ."

SCENE I. THE TEMPLE

This scene follows closely the description of the sanctuary as given in Exodus, Leviticus, and Hebrews. The sanctuary contains the altar of incense in the center, the table of shewbread on the right, and the seven-branched golden candlestick on the left (Hebrews ix, 2). Just back of the altar are the green screens that conceal the Nativity scene. A curtain of old gold or any other soft, rich color is hung over the screens to form an effective background.

The altar is represented by a small square table or box, over which gold lacquer paper has been pasted. On the altar is a brazier containing a few live coals, on these just enough incense is sprinkled to produce a thin cloud of smoke.

The seven-branched candlestick rests on a low table or stand covered with a white cloth on the left side of the altar (Exodus xxvi, 35). When the angel appears he

speaks to Zacharias from behind the candlestick, which should, therefore, be of such a height that the lighted candles will come below the angel's head.

The shewbread, on the right of the altar, is placed on another low table covered with a white cloth. Thick, round crackers are used to represent the shewbread. They are laid in two rows of six each (Leviticus xxiv, 5-6).

The action which is described in italics is to take place during the reading of the paragraph just preceding it. Thus, for example, when the reader says: "There was in the days of Herod," ZACHARIAS enters and performs his service at the altar while the reading is in progress. GABRIEL enters when the READER says: "An angel of the Lord."

Follow this policy throughout the service.

At the close of the chant the curtain parts and the reading begins.

READER: There was, in the days of Herod, the king of Judæa, a certain priest named Zacharias, of the course of Abia: and his wife was of the daughters of Aaron, and her name was Elisabeth. And they were both righteous before God, walking in all the commandments and ordinances of the Lord blameless. And they had no child, and they both were now well stricken in years. And it came to pass, that while he executed the priest's office before God in the order of his course, according to the custom of the priest's office, his lot was to burn incense when he went into the temple of the Lord. And the whole multitude of the people were praying without at the time of incense. [*ZACHARIAS enters, carrying incense on a brass platter. He goes to the altar, sprinkles some of the incense on the coals, places the platter at the base of the altar, and stands with his back to the congregation, his hands crossed on his breast and head bowed in prayer; then slowly raises his arms above his head and looks upward*

as the smoke of the incense ascends.] And there appeared unto him an angel of the Lord standing on the right side of the altar of incense. [*The angel quickly appears and stands behind the candlestick, with hand upraised, while he speaks.*] And when Zacharias saw him, he was troubled and fear fell upon him. [ZACHARIAS *draws back in awe.*] But the angel said unto him:

ANGEL: Fear not, Zacharias: for thy prayer is heard; and thy wife Elisabeth shall bear thee a son, and thou shalt call his name John. And thou shalt have joy and gladness; and many shall rejoice at his birth. For he shall be great in the sight of the Lord, and shall drink neither wine nor strong drink; and he shall be filled with the Holy Ghost, and many of the children of Israel shall he turn to the Lord their God. And he shall go before him in the spirit and power of Elias, to turn the hearts of the fathers to the children, and the disobedient to the wisdom of the just; to make ready a people prepared for the Lord.

ZACHARIAS: Whereby shall I know this? For I am an old man, and my wife well stricken in years.

ANGEL: I am Gabriel, that stand in the presence of God; and am sent to speak upon thee, and to shew thee these glad tidings. And, behold, thou shalt be dumb, and not able to speak, until the day that these things shall be performed, because thou believest not my words, which shall be fulfilled in their season.

The curtain closes as ZACHARIAS stands with bowed head before the angel.

READER: And the people waited for Zacharias, and marveled that he tarried so long in the temple. And when he came out, he could not speak unto them [ZACHARIAS *steps out in front of the curtain and stands before the congregation*

with parted lips, as if eager to speak.] and they perceived that he had seen a vision in the temple; for he beckoned unto them, and remained speechless. [*He slowly raises his hand, in a gesture of wonder.*] And it came to pass, that, as soon as the days of his ministration were accomplished, he departed to his own house. [*He takes one step back behind the closed curtain.*]

The choir sings: "Draw nigh, Immanuel" (first and last stanzas). The curtain parts during the last stanza.

SCENE II. THE ANNUNCIATION

A prayer stand is placed on the left of the platform toward the back, and a tall vase of lilies at the right near the front. The curtain that was thrown over the screens in the background during the Temple Scene can be replaced by a dark blue one, or the screens can be left uncovered.

READER: And in the sixth month the angel Gabriel was sent from God, unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And the angel came in unto her and said:

MARY enters, pauses by the lilies, touches them and bends over to smell them, then passes over to the prayer stand, turns the leaves of the Bible, and becomes absorbed in reading. Suddenly the angel appears just back of the prayer stand. MARY, in wonder, takes a few steps backward.

ANGEL: Hail, thou that art highly favored, the Lord is with thee: blessed art thou among women.

READER: And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be. And the angel said unto her:

ANGEL: Fear not, Mary; for thou hast found favor with God. And, behold, thou shalt bring forth a son, and shalt call his name JESUS. He shall be great, and shall be called the Son of the Highest: and the Lord God shall give unto him the throne of his father David: and he shall reign over the house of Jacob forever; and of his kingdom there shall be no end. The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee; therefore also that holy thing which shall be born of thee shall be called the Son of God. For with God nothing shall be impossible.

At the words "Son of the Highest"—MARY sinks upon one knee with her arms crossed upon her breast.

MARY: Behold the handmaid of the Lord; be it unto me according to thy word. [MARY bows her head.]

READER: And the angel departed from her.

As the angel departs MARY gazes after him in wonder, then rising, passes to the prayer stand and kneels in silent prayer while the choir chants the Magnificat (Luke i, 46-50). At the close of the chant the reading continues.

READER: And Mary arose in those days, and went into the hill country with haste, into a city of Juda.

MARY rises and leaves the room by the same way through which she entered.

CURTAIN.

The choir sings: "It came upon the midnight clear." During the singing of the last stanza the curtain parts.

SCENE III. THE SHEPHERDS IN THE FIELD

A camp fire—made by placing electric lights covered with red tissue paper in the midst of a few hemlock boughs—is in the foreground on the left. If the sides of the chancel have been decorated with Christmas greens and pine trees, this with the green screens and the lowered lights are all that is necessary to give a vivid suggestion of a field at night.

READER: And it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be taxed. (And this taxing was first made when Cyrenius was governor of Syria.) And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judæa, unto the city of David, which is called Bethlehem (because he was of the house and lineage of David), to be taxed with Mary his espoused wife. And so it was that while they were there she brought forth her first born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn. And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. [*The shepherds enter and seat themselves in a semicircle on the ground at the left.*] And, lo, the angel of the Lord came upon them, and the glory of the Lord shone around about them; and they were sore afraid. And the angel said unto them:

At the words "Angel of the Lord"—The angel swiftly enters from the right, and stands with hand raised. The shepherds start to their feet and draw back a few steps in awe.

ANGEL: Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is

born this day, in the city of David, a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

READER: And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying: [*Many children in soft white robes enter swiftly from the right with both arms raised, their flowing sleeves giving the appearance of floating.*]

ANGELS [*Bursting into the chant*]: Glory to God in the highest, and on earth peace, good will toward men." [*The ANGELS softly pass out.*]

READER: And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another:

The shepherds watch the departing angels in wonder and awe; then one turns to the others and speaks.

SHEPHERD: Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

The shepherds pick up their crooks and depart.

CURTAIN.

The choir sings: "O, little town of Bethlehem."

SCENE IV. THE NATIVITY

The screens that have been concealing the Nativity scene are removed to show the manger scene. In the center back is a basket or wooden box filled with straw to represent a manger. The only light in the scene is shining

out of the manger full upon MARY's face, as she is seated on the right bending over it. JOSEPH is standing just back of the manger. There are two boxes at the foot of the manger covered with rough draperies, and other draperies hang at the back of the scene. An electric star in the midst of pine or holly is placed above the scene, but is not lighted until the wise men appear. The curtain parts during the last stanza.

READER: And the shepherds came with haste [*The shepherds enter softly at the left and kneel close to the manger with hands clasped in prayer.*] and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds. But Mary kept all these things, and pondered them in her heart. And the shepherds returned [*The shepherds rise and slowly depart, looking back at the manger until they are out of sight.*] glorifying and praising God for all the things that they had heard and seen, as it was told unto them.

Now when Jesus was born in Bethlehem of Judæa in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying:

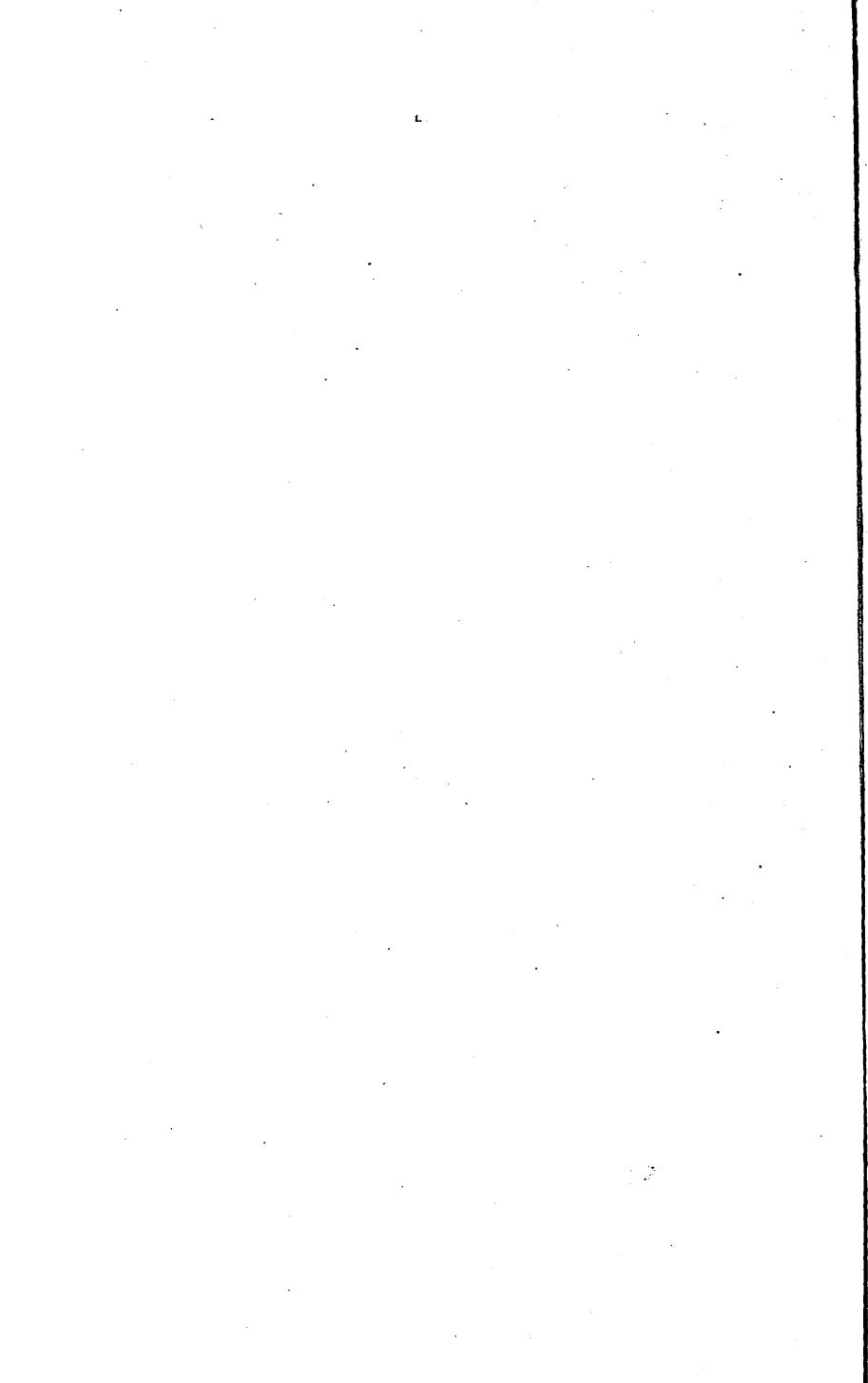
WISE MEN: Where is he that is born King of the Jews? For we have seen his star in the east, and are come to worship him.

The wise men are standing in the aisle at the back of the church; they say this in unison.

READER: When Herod, the king, had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him, In Bethlehem of Judæa:



And the shepherds came with haste and found Mary, and Joseph,
and the babe lying in a manger



for thus it is written by the prophet: And thou, Bethlehem, in the land of Juda, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel. Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also. When they had heard the king, they departed: [*At the word "departed" the wise men begin to walk slowly down the aisle, and the star appears.*] and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy.

The organ strikes the opening chord, and the wise men begin to sing: "We three kings of Orient are." They should reach the steps leading to the pulpit platform at the close of the first verse. As they kneel on the steps the choir joins with them in singing the chorus: "O star of wonder, star of light!"

READER: And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshiped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh. [*Pause, until the wise men depart.*] And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

The wise men remain kneeling until the reader comes to the word "gold"; then the king slowly rises, and ascending the steps, kneels in front of the manger and removes his crown, holding it above his head for a moment so that the congregation may plainly see his gift. He then

places it on the ground before the manger and remains with his head bowed in silent prayer for a few seconds longer, then slowly rises and descends the steps, watching the babe all the time.

When he is again kneeling with the other two, the reader continues with the words, "and frankincense." The wise man having the censer now ascends the steps, and kneeling, swings the censer high above the manger, then places it beside the crown, and departs in the same way. When he is again kneeling with the others, the reader says, "and myrrh," and the last wise man presents a silver box, as the others presented their gifts. When he has descended the steps, the three remain kneeling together in worship as the reading continues. At the close of the passage they raise their arms in adoration, and bow low in oriental fashion, then rise and depart, passing down the other aisle from that by which they came. In leaving, they must keep their eyes on the manger and pause to look back at it as they pass slowly down the aisle.

When the Wise Men have left the church the choir sings: "Holy night, peaceful night." As the music begins, JOSEPH leaves the place where he has been standing, and seating himself at the foot of the manger, at the left, rests his hand and arm upon the boxes and closes his eyes in sleep. MARY covers the babe with a bit of white drapery that has been hanging over the side of the manger, and continues to gaze into the manger.

READER: And when they were departed, behold, the Angel of the Lord appeareth to Joseph in a dream, saying:

The angel passes in behind JOSEPH while he sleeps and bends over him as he speaks with hand upraised.

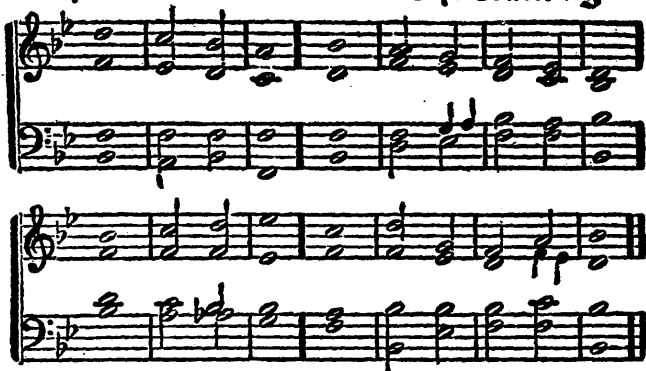
ANGEL: Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child, to destroy him.

As the angel departs, JOSEPH awakes. He sits rapt in thought, looking far out over the congregation, as if he were thinking deeply about the dream. Finally he turns to MARY and leans toward her over the manger. She responds as if she read his thoughts, and together they rise. They pass in front of the manger. MARY takes the babe in her arms, while JOSEPH stands close beside her with one arm outstretched protectingly.

READER: When he arose, he took the young child and his mother by night, and departed into Egypt: And was there until the death of Herod, that it might be fulfilled which was spoken of the Lord by the prophet, saying, Out of Egypt have I called my son.

As the reader speaks, MARY and JOSEPH depart slowly, bearing the babe. The electric light, which represents the babe, is concealed by the draperies which are bound about it. She holds it in such a way that the light from it shines on her face. When JOSEPH and MARY have departed the scene is left in darkness.

Chants to Be Used in "The Nativity"



- 118** HOW beautiful up'on the | mountains
 Are the feet of | him that | bringeth good | tidings,
 2 That pro'claimeth | peace,
 That | bringeth good | tidings of | good,
 3^a That pro'claimeth sal|vation,
 That saith to | Zion, | Thy GOD | reigneth,
 4 Thy watchmen shall lift | up the | voice
 With the voice to|gether | shall they | sing.
 5 For they shall see | eye to | eye,
 When the | LORD shall spring a'gain | Zion.
 6 Break | forth into | joy,
 Sing together, ye waste | places of Je|rusa|lem:
 7 For the LORD hath | comfort ed his | people,
 He hath re|deemed Je|rusa|lem.
 8 The LORD hath made bare his | holy | arm,
 In the | eyes of | all the | nations,
 9 And all the | ends | of the | earth
 Shall see the sal|vation | of our | GOD.

Is. lli. 7



75 MY soul doth | magni-ty the | LORD,
And my spirit hath rejoyced in | GOD my | Saviour .

2 For He hath regarded the low es|tate of his | handmaid ;
For, behold, from henceforth all gener|ations shall | call me
blessed.

8 For He that is mighty hath done to | me great | things,
And | holy | is his | name.

4 And his mercy is on | them that | fear Him,
To gener|ations and | gener|ations,



Glory to | GOD in the | highest,
On earth | peace, among | men good | will.

— By courtesy of the New Church Press

THE PRODIGAL SON

CHARACTERS

THE FATHER

THE ELDER BROTHER

THE YOUNGER BROTHER

SEVERAL SERVANTS

THE PRODIGAL SON

SCENE I. A HALL IN THE FATHER'S HOUSE

SCENE II. A FIELD IN A FAR COUNTRY

SCENE III. A FIELD NEAR THE FATHER'S HOME

The rock in the field upon which the Prodigal Son sits is represented by a box covered with brown cloth or burlap.

In the first scene the Younger Son can wear red robes and a silk turban. His sandals are bound with strips of red cambric. In the second scene, a ragged tunic replaces the first one, and his legs can be bound with burlap and cords. He wears no turban.

MUSIC

Far Country Music . . . The Death of Ase, Peer Gynt Suite, Part II, by Greig (Victrola).

Longing and Repentance Theme . . . Holy Night, *Christmas Song*, by Adolphe Adam (Victrola or organ).

Feast Music . . . Anitra's Dance, Peer Gynt Suite, Part I, by Greig (Victrola).

The use of cymbals to emphasize the rhythm in this dance as it is heard in the distance adds to the effect of the sound of music and dancing.



THE PRODIGAL SON

SCENE I. A HALL IN THE FATHER'S HOUSE

The FATHER is seated upon a couch, a servant is busy trimming a lamp that hangs behind him.

SON [*Entering*]: Father, give me the portion of goods that falleth to me!

FATHER: So be it, my son. Thou art of age, and thou shalt have thine inheritance. [*He rises and departs.*]

The SON impatiently walks around the room, and finally throws himself upon the couch, the elder brother enters.

ELDER BROTHER: Why art thou not in the field with me? The harvest is ripe and there is work for us as well as for the servants.

SON [*With an impatient gesture*]: Work! I will have done with labor. Am I not the son of my Father and he is exceeding rich! I will even now take mine inheritance and go upon a journey into far countries!

ELDER BROTHER: Alas, my brother, have we not more than enough of joy here in our father's house, that ye must needs leave us and depart?

The FATHER reënters, followed by two servants bearing a chest. They place it in the center of the platform.

FATHER [*Taking his younger son by the hand and leading him to the chest*]: I hereby give to thee thine inheritance. And may thou use it prudently and well, that thy days

may be long in the land which the Lord thy God giveth thee! [*Placing his hand upon his head*] The Lord bless thee and keep thee, my son, both now and for-ever.

CURTAIN.

The Death of Ase is played between these scenes.

SCENE II. A FIELD IN A FAR COUNTRY

READER: And not many days after, the younger son gathered all together and took his journey into a far country, and there wasted his substance with riotious living.

And when he had spent all, there arose a great famine in that land and he began to be in want.

And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine.

The son slowly enters and sinks down upon a rock. His garments are soiled and torn.

SON: I fain would fill my belly with the husks that these swine do eat! [*He rests his head on his staff in despair.*]

READER: And no man gave unto him.

The music ceases—a moment's silence—then the Christmas Song begins.

READER: And when he came to himself he said,

SON [*Looking up*]: How many hired servants of my father's have bread enough and to spare, and I perish with hunger! [*Rising*] I will arise and go to my father, and I will say unto him, Father, I have sinned against heaven and before thee, and am no more worthy to be called thy son, make me as one of thy hired servants.

He sinks to his knees in silent prayer, then returns to the rock, takes up his ragged coat and staff and departs. The music grows louder and continues until the curtain parts for Scene III.

SCENE III. A FIELD NEAR THE FATHER'S HOME

The FATHER enters earnestly talking to his elder son.

FATHER: Ah, my son, how long it is since thy brother hath been gone from us! I fear some evil hath befallen him!

SON: Verily, he is either dead or he hath altogether forgotten us and will not return again. I have watched for him, but now I do watch no longer.

FATHER: God forbid that my son, my beloved son be dead!

SON: I must return to the fields for the harvest is not yet gathered in. [*He departs.*]

Soft music, the Christmas Song.

READER: And he arose and came to his father.

Far across the fields some one is approaching. The Father gazes long at the distant figure, then calls a servant who is passing.

FATHER [*To SERVANT*]: Who is that, who cometh yonder across the fields?

SERVANT: It is a beggar, my Lord.

FATHER [*Still gazing*]: Nay, me thinks it is not a stranger—

READER: But when he was yet a long way off, his father saw him, and had compassion on him, and ran and fell on his neck and kissed him.

FATHER [*With a cry*]: It is my son! My younger son!—returned again!! [*As he hurries toward the left with out-*

stretched arms, the son enters slowly and stands with bowed head. The FATHER throws his arms about him and then kisses him on both cheeks. Servants hurry in and stand grouped in amazement at one side.]

SON [*Drawing back in shame from his father's embrace and kneeling before him*]: Father! I have sinned against heaven and in thy sight and am no more worthy to be called thy son—make me, I pray thee, as one of thy hired servants—

FATHER [*Joyously to the servants*]: Bring forth the best robe and put it on him, and put a ring on his hand and shoes on his feet.

The servants hurry out and returning with these articles, remove his ragged coat and place them upon him.

FATHER: And bring hither the fatted calf and kill it, and let us eat and drink and be merry [*Putting one arm about his shoulder*] for this my son was dead and is alive again, he was lost and is found! *The father and son depart together as the servants bow to them.*

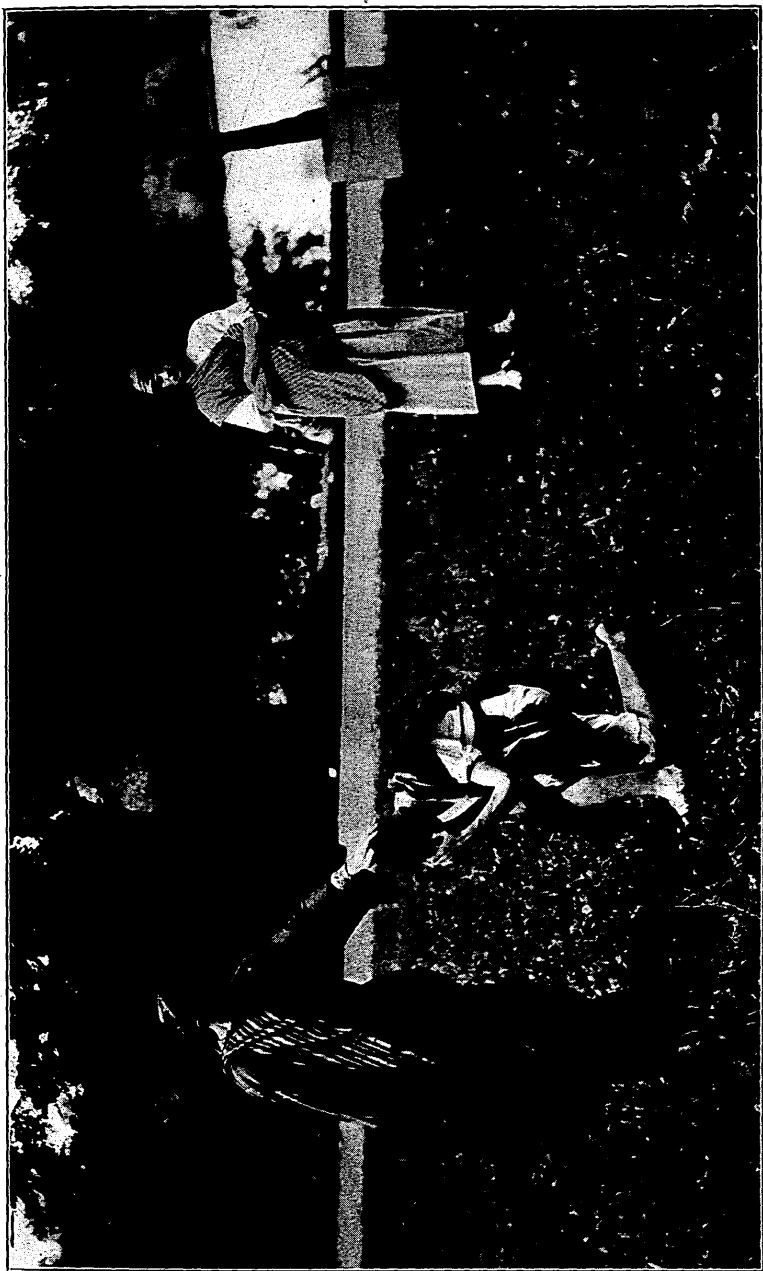
The music ceases, a pause—Anitra's Dance is heard.

The ELDER BROTHER enters and pauses to listen to the sounds of rejoicing. A servant hurries past bearing a large platter of fruit.

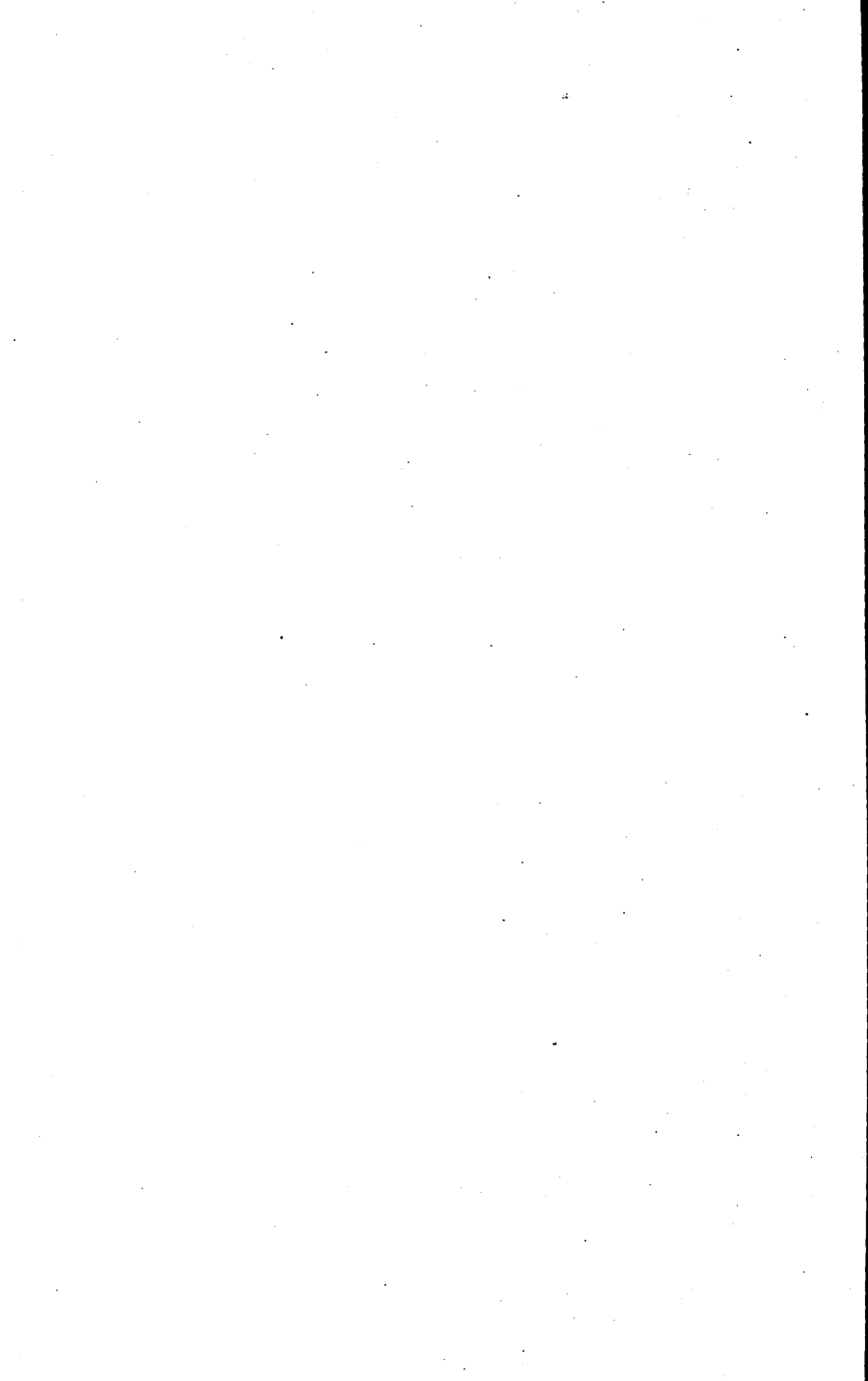
ELDER BROTHER [*To the servant*]: What is this sound of music and dancing?

SERVANT: Thy brother is come! And thy father has killed the fatted calf for him! [*The brother looks horrified*]
—Wilt thou not go in?—

ELDER BROTHER [*Angrily*]: Nay! I will not! I will not go in! [*He paces angrily to and fro, the servant hurries out.*]



“Father, I have sinned against heaven and in thy sight and am no more worthy to be called thy son”



The music grows louder.

READER: Then the servant went and called his father. [*A pause—the music ceases*] Therefore his father came out and entreated him.

Soft music, Christmas Song, to the end.

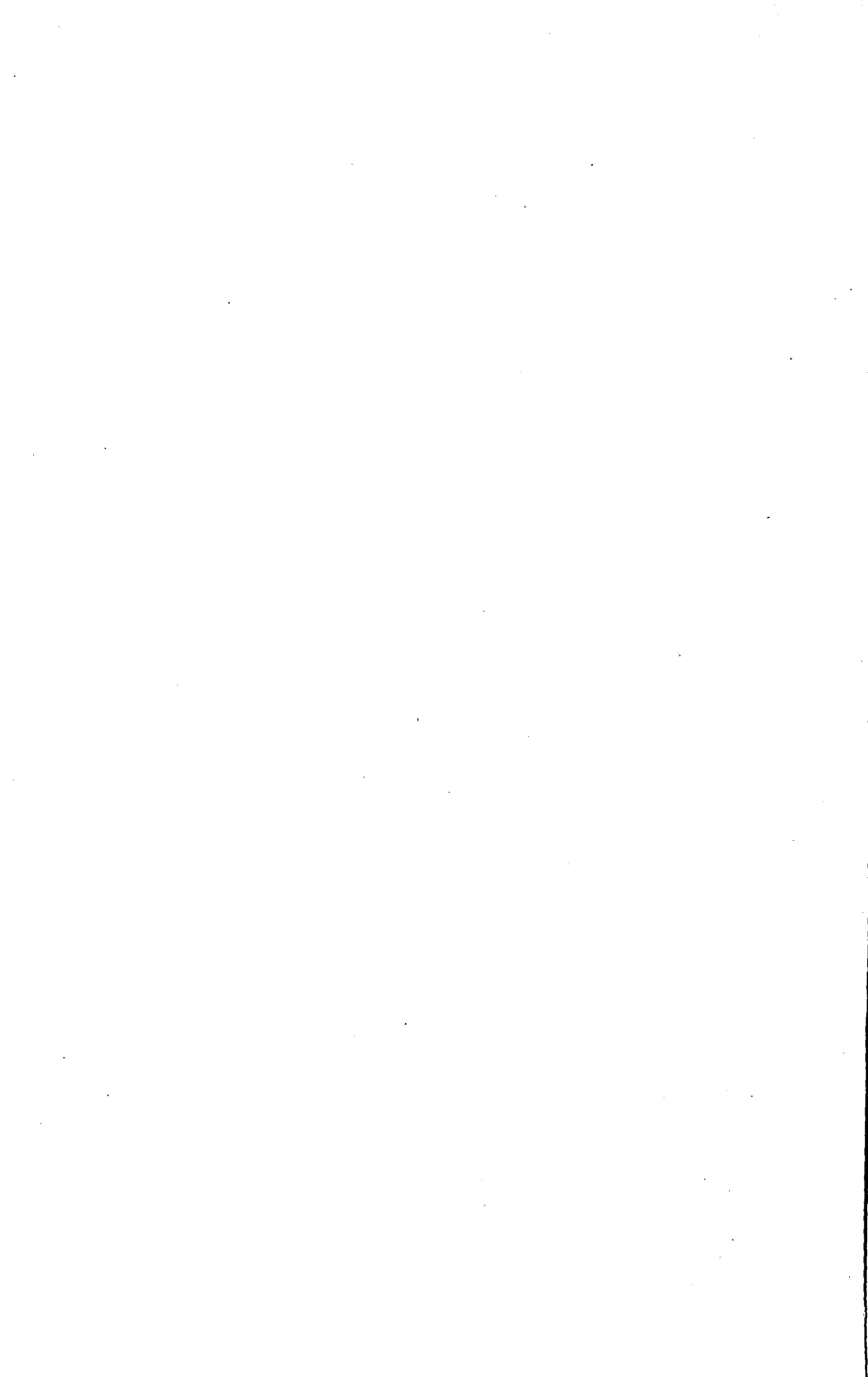
FATHER [*Entering hurriedly*]: Son! Thy brother hath come again!

BROTHER [*Sullenly*]: Lo, these many years do I serve thee, neither transgressed I at any time thy commandments, and yet thou never gavest me a kid, that I might make merry with my friends.—But as soon as this, thy son, was come, which hath devoured thy living with harlots, thou hath killed for *him* the fatted calf!

FATHER [*Putting his hand on his shoulder and speaking in tones of gentle rebuke*]: Son, thou art ever with me and all that I have is thine. It were meet that we should make merry and be glad; for this, thy brother, was dead and is alive again! [*In joy and triumph*] He was lost and is found.

The music swells to triumphant strains as the FATHER takes his son by the hand and leads him out.

CURTAIN.



THE RESURRECTION

The Resurrection is published separately (35 cents a copy), by Samuel French, 25 West 45th Street, New York City.

CHARACTERS

PILATE

TWO ROMAN SOLDIERS

THE CENTURION

JOSEPH OF ARIMATHÆA

TWO CHIEF PRIESTS

TWO OR THREE PHARISEES

PETER, *a Disciple*

JOHN, *a Disciple*

MARY THE MOTHER OF JAMES

SALOME

MARY MAGDALENE

TWO ANGELS

THE VOICE OF JESUS

THE RESURRECTION

AN EASTER SERVICE

SCENES

PRELUDE—THE CRUCIFIXION

- I. THE AUDIENCE CHAMBER OF PONTIUS PILATE**
- II. THE GUARD AT THE SEPULCHRE**
- III. THE WOMEN AT THE SEPULCHRE**
- IV. THE DISCIPLES AT THE SEPULCHRE**

COSTUMES

Pilate wears a white Roman toga bordered with scarlet.

The High Priests should not wear their priestly robes in coming to Pilate, but they should be richly dressed, preferably in purple robes over white. A gorgeous ornament can be hung about the neck. The headdress is a silk scarf for a turban. There is also an ornamental girdle.

The Pharisees wear any rich color combination.

The soldiers wear short, full skirts of brown or red. Their helmets can be made of pasteboard covered with silver paper or painted. They carry spears. A description of how the armor is made is found under "Suggestions for Properties" in the Introduction.

Mary Magdalene wears white and red.

John is usually dressed in white with a belt and turban of another color.

Peter wears brown or blue as the predominating color.

The angels are dressed in white cheesecloth robes with long, flowing sleeves. There are narrow gold bands about their foreheads. They have no wings.

THE SEPULCHRE

The sides of the sepulchre are made with screens. Gray blankets are stretched over the top. Dark blue mosquito netting can line the inside, giving a softer tone for the interior. The screens should be curved so that there is a space on each side of the interior for the angels to stand concealed.

The entrance to the sepulchre should be low and wide. Within the sepulchre is a bench covered with a sheet to represent the marble bier. On the bier are laid the linen cloths. It must be so arranged that the interior of the sepulchre can be lighted with electricity, the lights being in the two corners on each side of the entrance. The whole sepulchre should be covered with sprays of pine or hemlock.

MUSIC

There should be soft music throughout the whole presentation. The choir should be concealed behind the scenes. After the hymns or selections from the Passion Music, which are given between the scenes, the organ should softly continue the refrain until it swells again into the next hymn.

The Easter hymns given in this service are published by H. W. Gray & Co., 2 West 45th Street, New York, in Booklets I, II, and III of their Easter Carols (price, 7½ cents each).

The selections from the Passion Music are reprinted from Oliver Ditson Company's edition of the Passion according to St. Matthew, by Johann Sebastian Bach (see page 267).

PREPARATION FOR THE SERVICE

Four or five rehearsals should be all that is necessary in order not to lose the spontaneity and the atmosphere of reverence which must be felt by the actors. All those who take part in it must know that it is not so much what they *do* as what they themselves *feel* that

is of first importance. It rests with them to create the atmosphere which like a garment of light will clothe the whole service. Let the actors read the Resurrection story again and again during the time of preparation until they feel that they themselves have become part of it in the deepest sense.

The Introduction contains further important details as to the method of training young people for this Service.

THE RESURRECTION

PRELUDE—THE CRUCIFIXION

The organ softly plays Selection I of the Passion Music (page 192), during the following reading. The Reader stands behind the scenes; only the voice is heard.

READER: And when they were come to the place which is called Calvary, there they crucified Him.

And there were two thieves crucified with Him, one on the right hand, and another on the left.

Then said Jesus, Father forgive them; for they know not what they do. And they parted His raiment and cast lots.

And Pilate wrote a title and put in on the cross. And the writing was, *Jesus of Nazareth the King of the Jews*.

And it was written in Hebrew, and Greek, and Latin.

Then said the Chief Priests of the Jews to Pilate—Write not, the King of the Jews, but that He said I am King of the Jews.

Pilate answered, What I have written I have written.

Now there stood by the cross of Jesus His mother, and His mother's sister, Mary, the wife of Caiaphas, and Mary Magdalene.

And the people stood beholding. And the rulers also with them derided Him, saying, He saved others; let Him save Himself, if He be Christ, the chosen of God.

And the soldiers also mocked Him, coming to Him, and offering Him vinegar.

And saying, If Thou be the King of the Jews, save Thyself.

The organ changes here to Selection II of the Passion Music and continues to play it softly during the whole of the Pilate scene.

And it was about the sixth hour and there was a darkness over all the earth until the ninth hour.

And the sun was darkened and the veil of the temple was rent in the midst.

And when Jesus had cried with a loud voice, He gave up the ghost.

Now when the Centurion saw what was done, he glorified God, saying, Certainly, this was a righteous man.

And all the people that came together to that sight, beholding the things which were done, smote their breasts and returned.

And all His acquaintance, and the women that followed Him from Galilee, stood afar off, beholding these things.

THE CURTAIN PARTS

SCENE I. THE AUDIENCE CHAMBER OF PONTIUS PILATE

A screen draped with gorgeous hangings forms the background for the chair where PILATE sits, a little to the left. A rug may be placed before the chair.

PILATE enters, heavily brooding, preferably from a door at the side of and below the platform, followed by two Roman soldiers. He ascends the steps and seats himself. The soldiers take their stand on either side at the foot of the steps.

READER: And now when even was come, because it was the preparation, that is the day before the Sabbath, there came Joseph of Arimathæa, a councillor of honorable

estate, who also himself was looking for the kingdom of God. And he went in boldly unto Pilate.

JOSEPH enters by the same door; the soldiers cross their spears to prevent his approach; he boldly brushes the spears aside and passes swiftly up the steps to PILATE.

JOSEPH: Sir, Give me, I pray thee, the body of Jesus Christ which thou hast crucified.

PILATE [*Looking up in amazement*]: Is He already dead?

JOSEPH: Yea.

PILATE [*To the soldiers*]: Bring unto me the Centurion.

One soldier departs and returns with the Centurion.

PILATE: Hath Jesus been any while dead?

CENTURION: Yea, my Lord, at the ninth hour, He cried with a loud voice, Father, into Thy hands I commend My spirit, and having thus said He gave up the ghost.

PILATE shows signs of agitation.

PILATE: Let the body of Jesus be given to this Joseph of Arimathæa.

The CENTURION bows to PILATE.

CENTURION [*Pausing on the steps and speaking earnestly to JOSEPH*]: Truly this man *was* the son of God.

SOLDIER [*Stepping forward and saluting*]: Sir, the Chief Priests and Pharisees are without.

PILATE: Admit them.

The soldier returns to the door and admits two priests and three pharisees.

PRIEST: Sir, we remember that deceiver said, while He was yet alive, After three days I rise again.

Command therefore that the sepulchre be made sure until the third day, lest His disciples come by night and steal Him away, and the last error be worst than the first.

PILATE: Ye have a guard, go your way, make it as sure as ye can.

They depart, bowing.

CURTAIN.

The organ plays Selection III of the Passion Music during the changing of the scene. As the reading begins the music softly continues.

SCENE II. THE GUARD AT THE SEPULCHRE

The sepulchre is seen, in the back. The door of the sepulchre is made of a tightly drawn strip of dark gray cloth. Two boxes covered with the same gray cloth form rough seats on the right of the entrance to the sepulchre.

READER: Joseph came, therefore, and took down the body of Jesus.

And there came also Nicodemus, which at the first came to Jesus by night, and he brought a mixture of myrrh and aloes.

And they brought fine linen and wrapped Him in the linen with the spices.

The curtain parts. Two women are seated on the right of the sepulchre in attitudes of deep grief.

Now in the place where Jesus was crucified there was a garden and in the garden a new sepulchre which was

hewn out of a rock wherein never man before was laid. There laid they Jesus. And they rolled a great stone unto the door of the sepulchre and departed.

And that day was the preparation and the Sabbath drew on.

And Mary Magdalene was there and the other Mary, sitting over against the sepulchre.

Then came the chief priests. [*As the priests approach the women hastily depart.*]

And they sealed the stone. [*The priests set their seal on the sides of the sepulchre.*]

And they set a watch.

The priests motion to two soldiers who have entered on the right. The soldiers take their stand on either side of the sepulchre.

Then they departed. [*The priests depart.*]

The choir sings the first and third verses of "Near the Tomb Where Jesus Slept."—(Easter Carols, Book I.)

During the singing of this hymn each soldier in turn paces slowly back and forth while the other stands by the side of the tomb.

READER: Now, late on the Sabbath day, as it began to dawn toward the first day of the week, an angel of the Lord descended from heaven and came and rolled away the stone from the door of the tomb. His countenance was like lightning and his raiment white as snow, and for fear of him the watchers did shake and became as dead men.

At the word "tomb" the door of the sepulchre suddenly falls away; a strong light shines full on the angel standing in the entrance.

Swiftly the angel steps outside the tomb, standing with arm upraised.

The guards stagger back and fall, face down, upon the ground.

CURTAIN.

The choir sings: "Alleluia, the Strife is O'er."—(Easter Carols, Book III.) The organ plays the melody softly throughout Scene III.

SCENE III. THE WOMEN AT THE SEPULCHRE

There is more light in this scene. Lilies should be banked on either side of the sepulchre.

The three women enter, if possible, from a door on the right and beyond the pulpit platform, and, passing to the front aisle of the church, slowly ascend the steps to the platform.

READER: And when the Sabbath was passed Mary Magdalene and Mary the Mother of James, and Salome brought sweet spices that they might come and anoint Him. And very early in the morning on the first day of the week they came to the tomb at the rising of the sun. And they were saying among themselves:

MARY MAGDALENE [*Pausing on the steps as she turns to speak to the other two*]: Who shall roll us away the stone from the door of the sepulchre?

SALOME: Behold! the stone is rolled back, for it is exceeding great!

MARY MAGDALENE *enters the sepulchre while the other two women stand by the entrance gazing in. Then re-appears and stands in the entrance as she speaks:*

MARY MAGDALENE: The body of the Lord Jesus is not here!
I will run and bring his disciples word.

MARY MAGDALENE swiftly passes out from the sepulchre between the two women and hurriedly leaves the platform.

READER: And it came to pass, while the women were perplexed thereby,

The other two women now move toward the right, turning again to look at the sepulchre in amazement and distress.

Behold, two men stood by them in shining garments. And as they were afraid and bowed down their faces to the earth they said unto them,

The sepulchre is suddenly flooded with light. Two angels step out from the sepulchre and stand on either side of the entrance. The women step back gazing at the angels in awe.

ANGEL [*Slowly raising one hand*]: Fear not, for I know that ye seek Jesus which was crucified. Why seek ye the *living* among the dead? He is not here, for He is risen, even as He said. Come, see the place where the Lord lay. Remember how He spake unto you when He was yet in Galilee, saying, The Son of Man must be delivered into the hands of sinful men and be crucified and the third day rise again.

THE OTHER MARY: I remember His words!

SECOND ANGEL: And go quickly and tell His disciples that He is risen from the dead, and behold, He goeth before you into Galilee. There shall ye see Him. Lo, I have told you.

The angels quietly withdraw into the sepulchre and disappear as the light fades—leaving the tomb in darkness again.

READER: And they departed quickly from the tomb with fear and great joy.

The women rise and depart in wonder and joy.

The curtain is not drawn during this hymn.

The choir sings the first verse of "Come, See the Place Where Jesus Lay."—(Easter Carols, Book II.)

SCENE IV. THE DISCIPLES AT THE SEPULCHRE

READER: Now in the meantime Mary Magdalene runneth and cometh to Simon Peter and to the other disciples whom Jesus loved and said unto them,

PETER and JOHN enter, passing up the left aisle from the back of the church. MARY enters from a door on the right. She hurries towards them, speaking to them as they approach the front of the church.

MARY MAGDALENE: They have taken away the Lord out of the sepulchre, and we know not where they have laid Him!

During the reading JOHN hurries past PETER, and ascending the steps to the platform, stands looking into the sepulchre.

READER: Peter therefore went forth and the other disciple, and came to the sepulchre. And they ran both together, and the other disciple outran Peter and came first to the sepulchre and, stooping and looking in, he seeth the linen clothes lying, yet entered he not in.

PETER *reaches the sepulchre and enters.*

MARY MAGDALENE *ascends the steps slowly behind the disciples with bowed head and stands at the left of the sepulchre.*

Then cometh Simon Peter following him, and entered into the tomb, and he beholdeth the linen clothes lying, and the napkin that was about His head not lying with the linen clothes but wrapped together in a place by itself.

Then entered in therefore the other disciple also which came first to the sepulchre, and he saw and believed.

JOHN [*Reappearing in the door of the sepulchre*]: He is risen!

READER: Then the disciples went away again unto their own home.

JOHN *followed by PETER, leaves the sepulchre in wonder and awe.*

MARY MAGDALENE *moves to the right of the sepulchre and stands close by the entrance with head bowed. Her face is covered with her hands, as the choir sings the following hymn.*

READER: But Mary was standing without at the sepulchre, weeping.

The choir sings the first and third verses of "Through the Long Hidden Years."—(Easter Carols, Book III.)

READER: So as she wept she stooped down and looked into the sepulchre. And she beholdeth two angels in white sitting, one at the head and one at the feet, where the body of Jesus had lain.

And they say unto her,

As MARY looks into the sepulchre it is suddenly flooded with light. The two angels are seen seated within at either end of the white bier.

ANGEL: Woman, why weepest thou?

MARY MAGDALENE: Because they have taken away my Lord and I know not where they have laid Him.

READER: When she had thus said she turned herself back, and beholdeth Jesus standing, and knew not that it was Jesus.

*MARY turns, looking beyond the scene toward the right.
The light in the sepulchre fades and the angels vanish.*

VOICE: Woman, why weepest thou? Whom seekest thou?

READER: She supposing Him to be the gardener, saith unto Him,

MARY MAGDALENE [*Taking a step toward the right with hands outstretched in supplication*]: Sir, if thou hast borne Him hence, tell me where thou hast laid Him and I will take Him away.

A strong light suddenly shines out from whence the voice is heard.

VOICE: Mary!

MARY MAGDALENE: Rabboni! Master!

MARY gazes for a moment in sudden wonder, then takes several swift steps and sinks on one knee with hands outstretched in the shaft of light as she speaks.

CURTAIN.

*The organ plays the Passion Music, Selection I, while the congregation sits in silence, then the minister may rise and lead the congregation in the Lord's Prayer.
The lights in the church are turned on and the congregation can close the Service by singing an Easter hymn.*

The Passion

According to St. Matthew

By
JOHANN SEBASTIAN BACH

SELECTION I.

ORGAN

Selection I is a four-measure organ piece in G major. The notation is on a grand staff with treble and bass clefs. The first measure begins with a piano (*p*) dynamic. The second measure features a crescendo (*cresc.*) leading into the third measure, which returns to piano (*p*). The piece concludes in the fourth measure with a final chord.

SELECTION II.

Selection II is an eight-measure organ piece in G major. The notation is on a grand staff with treble and bass clefs. The first measure starts with a forte (*f*) dynamic. The second measure is marked piano (*p*). The third measure is marked pianissimo (*pp*). The fourth measure returns to forte (*f*). The piece concludes in the eighth measure with a final chord.

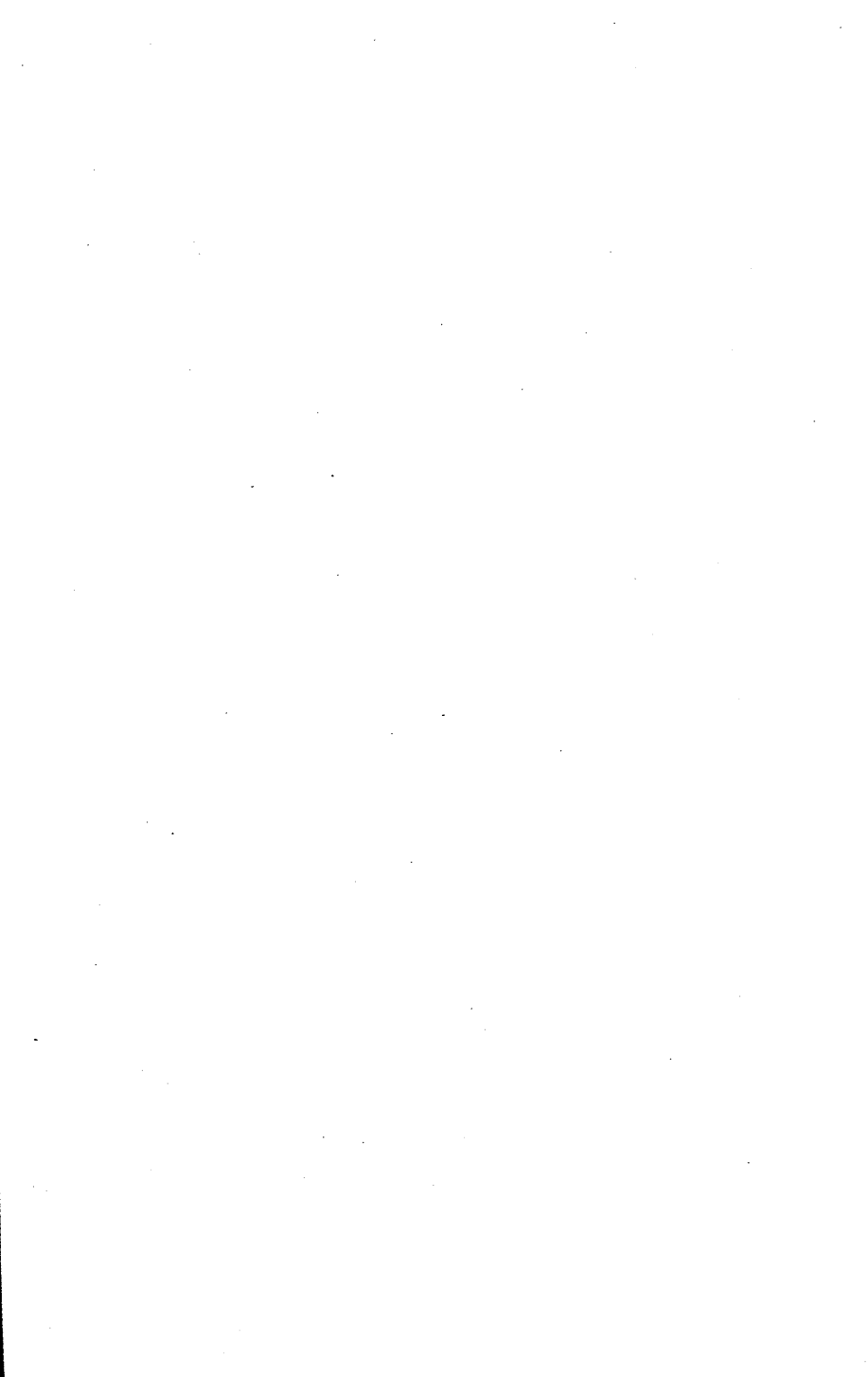
SELECTION III.

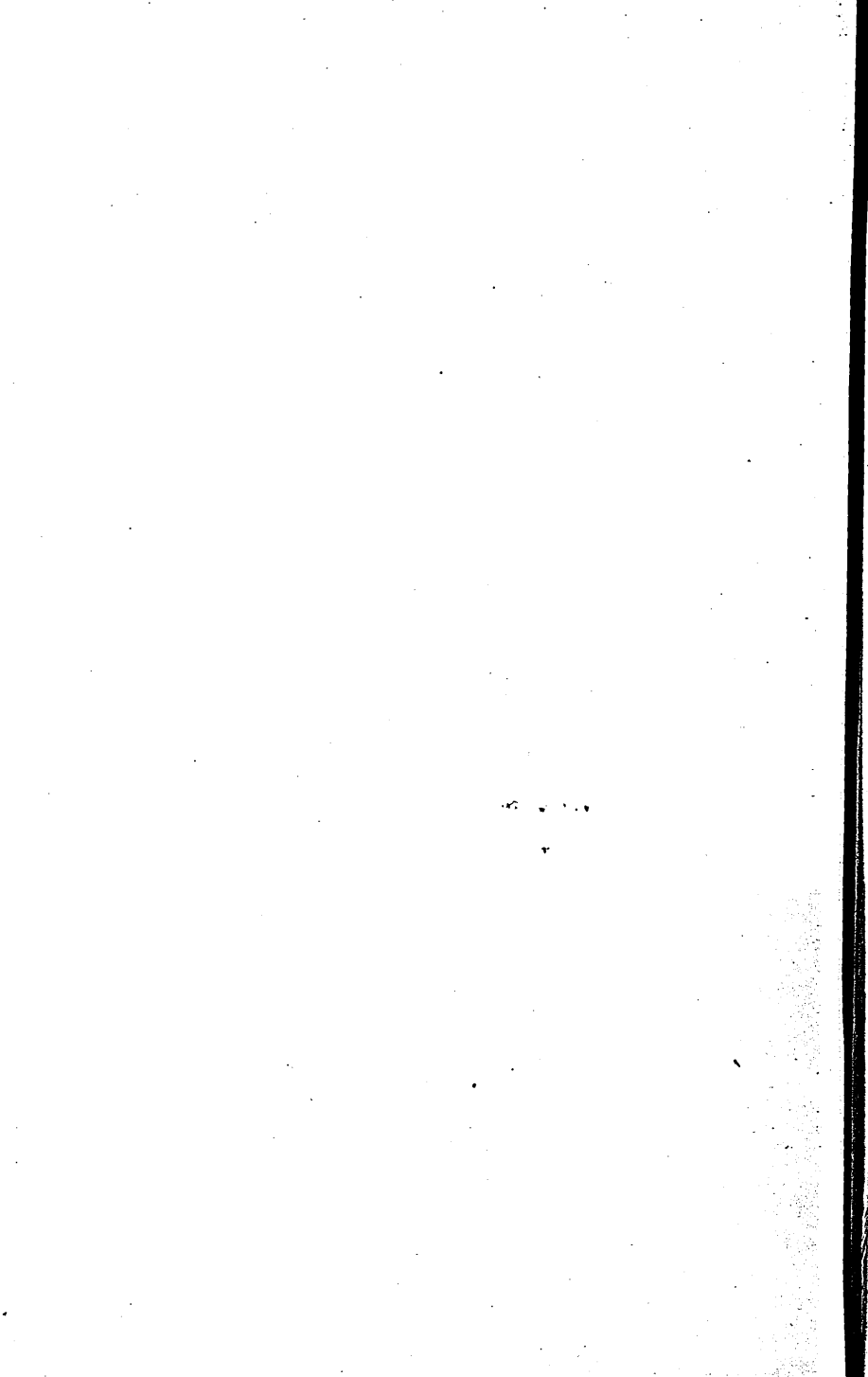
Andante con moto (♩. 104)

VIOLIN SOLO

PIANO

The musical score is written for Violin Solo and Piano. It consists of six systems of music. The first system is marked 'PIANO' and 'VIOLIN SOLO'. The second system has a 'cresc.' marking. The third system has a 'p' marking. The fourth system has a 'p' marking. The fifth system has a 'p' marking. The sixth system has a 'p' marking. The score is in G major and 4/4 time.





2-

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